

MUSEUM

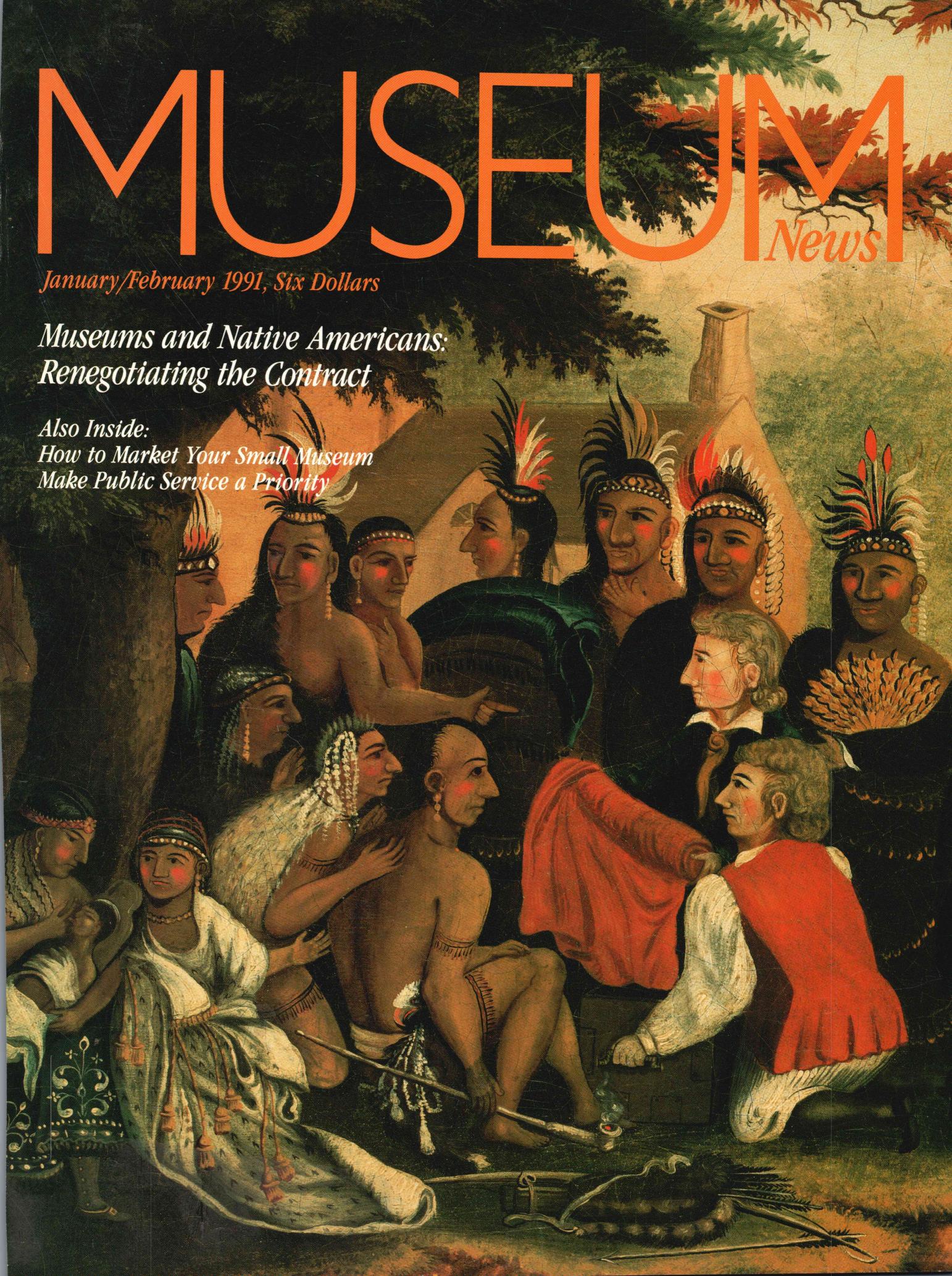
News

January/February 1991, Six Dollars

*Museums and Native Americans:
Renegotiating the Contract*

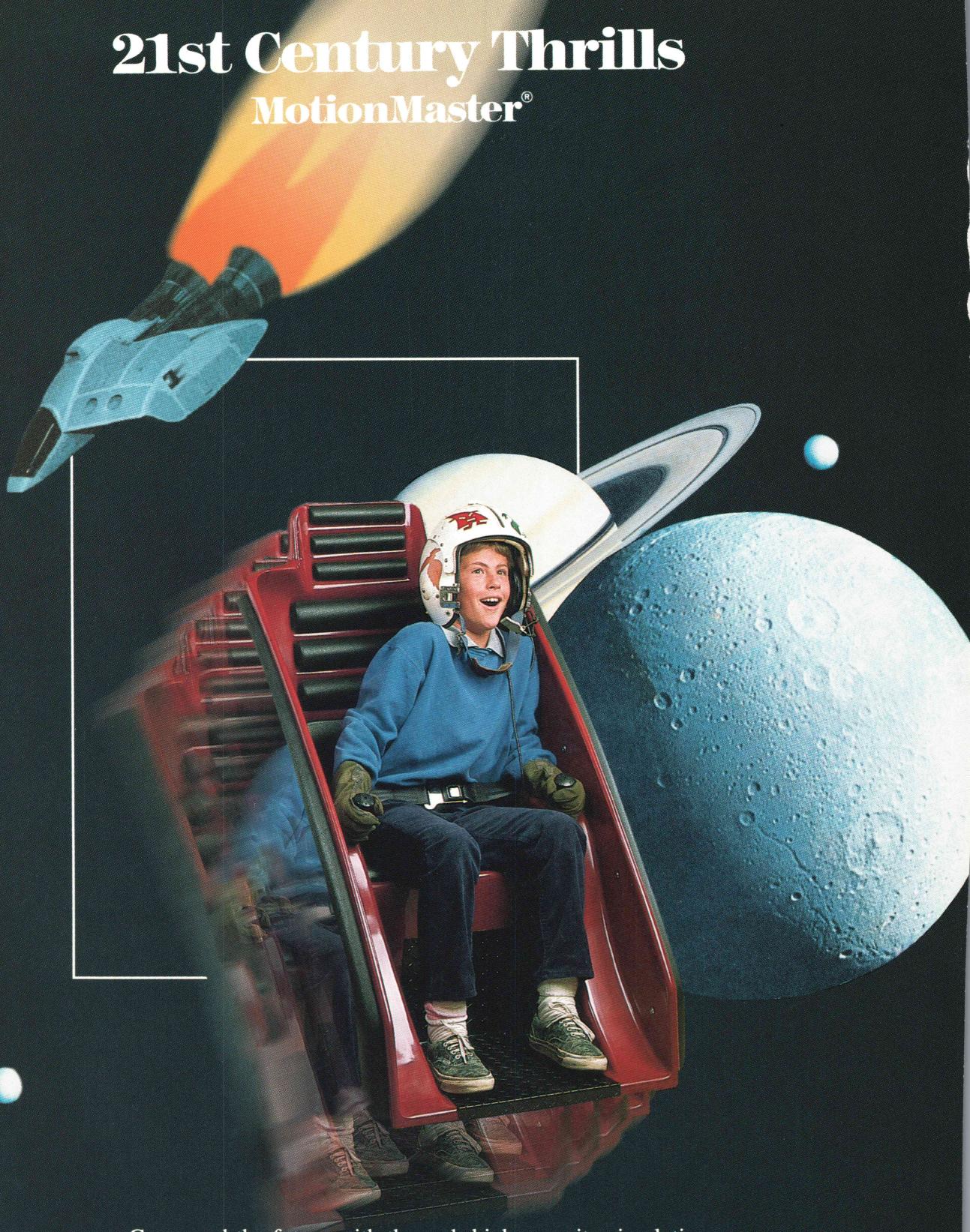
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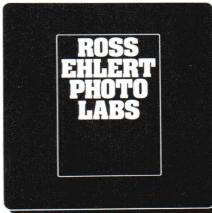
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NOTEWORTHY

Old Dartmouth Historical Society, parent of the New Bedford Whaling Museum in Plymouth, Mass., will establish a Whale Preservation Center. The center's mission will be to emphasize understanding and preservation of the worldwide whale population.

Clackamas County Historical Society in Clackamas, Ore., has opened the \$3 million Trails' End Heritage Center. The center houses a regional research library, a photography archive, and 7,000 square feet of interpretive exhibits.

Brooklyn Museum is undergoing a \$31 million renovation. The renovation will create three floors of new galleries,

the Iris and B. Gerald Cantor Auditorium, and new art storage facilities.

Henry Ford Museum & Greenfield Village and the University of Michigan, Dearborn, have won an Award of Excellence for Dropout Prevention in a national educational partnership competition. The museum and university jointly "adopted" Detroit's Woodward Elementary School.

Getty Art History Information Program and **College Art Association** are sponsoring the Art Information Task Force. The task force will identify the fields of information required to describe art objects, evaluate the descriptive standards being used to

record information on art objects and images of them, review terminologies and other standards, and investigate ways to exchange information between and among computer systems.

National Postal History and Philatelic Museum, a new museum to open in 1993, will display the nation's philatelic and postal history collection at the City Post Office Building in Washington, D.C. The museum will operate as a branch of the National Museum of American History, which currently houses the National Philatelic Collection, and will receive funding from the U.S. Postal Service and the Smithsonian Institution.

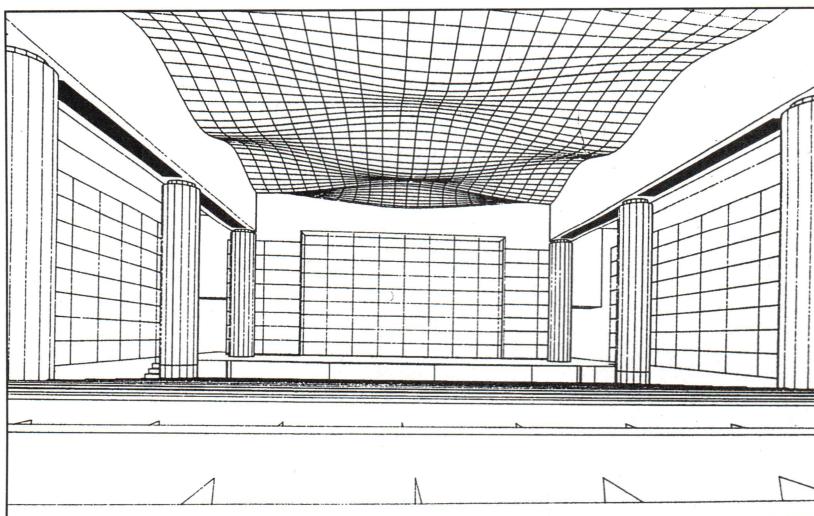


Dana-Thomas House

Dana-Thomas House, a house designed by Frank Lloyd Wright in Springfield, Ill., has reopened after a three-year, \$5 million restoration.

Alabama State Museum of Natural History is launching the Alabama Natural History Society with *Nature/South*, a new quarterly magazine, as one of the benefits of membership. The magazine examines Alabama's natural history and includes a section for young readers.

Jane Voorhees Zimmerli Art Museum of Rutgers University has received a gift of \$500,000 from a Princeton, N.J.,



Brooklyn Museum

couple for the museum's International Center for Japonisme. The money will be used to construct a Japonisme gallery and for future programming at the museum.

Metropolitan Museum of Art in New York is raising curators' salaries with the help of 14 donors who have contributed \$20 million during the past 18 months.

Walters Art Gallery in Baltimore will open Hackerman House, a museum of Asian art, in Spring 1991. The former Thomas-Jencks-Gladding Mansion will house the Walters's 7,200-piece collection of Asian art. □

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MUSEUM

News



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Noteworthy

Letters

M Notes

News and views from around the museum community: New York City's Tiger Unit loses its stripes; five museums fashion an impressive collaborative exhibition on Impressionism; for lighthouse museums, lofty challenges are all in a day's work; a hands-on art show in Texas lets the community double as curator; a Boston/Dallas loan moves Egyptian treasures out of storage and onto display; science museums tell why they undertake travel programs; zoos rally resources behind the black rhinoceros; and Zachary P. Morfogen reveals exhibitions to watch for.

International Report

Aggression in the Persian Gulf casts doubt on the fate of an esteemed Kuwaiti collection of Islamic art.

People

Exhibits

The democratic impulse still resonates from the 1830's-era Luman Reed Gallery, which recently was recreated at the New-York Historical Society.

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Recent Acquisitions

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The Orange Empire Railway Museum in Perris, Calif., adds the Grizzly Flats Railroad to its collection, and the Bass Museum of Art in Miami Beach purchases 19 works of architectural art.

Looking to the Future

36

By Raymond H. Thompson

Now that repatriation is the law, argues the director of the Arizona State Museum, the focus of relations between Native Americans and museums is shifting to control over one's heritage. He suggests that museums "look beyond repatriation and begin to welcome Indian tribes into the American preservation community."

Success Stories

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By Evan Roth

Here are five museums that shun confrontation and instead elect to join with Native Americans to establish mutually beneficial relations. Some of their experiences might well serve as examples for a museum profession that is trying to balance the mission of preserving material culture with the needs and desires of native peoples.

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Policy in Practice

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By Jonathan Haas

In determining "the right thing to do" about repatriation of items in its ethnographic and archaeological collections, Chicago's Field Museum built a policy on the twin foundations of trust and respect.

Survival of Culture

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By George P. Horse Capture

Because most traditional Native American materials held by museums are to some degree sacred, says this curator, living Indian communities have much to benefit from their return.

Help for the Asking

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By R. Gwinn Vivian and Marilyn Norcini

This experimental program of technical assistance to Arizona tribal museums emphasizes cooperation in operations and the repatriation process.

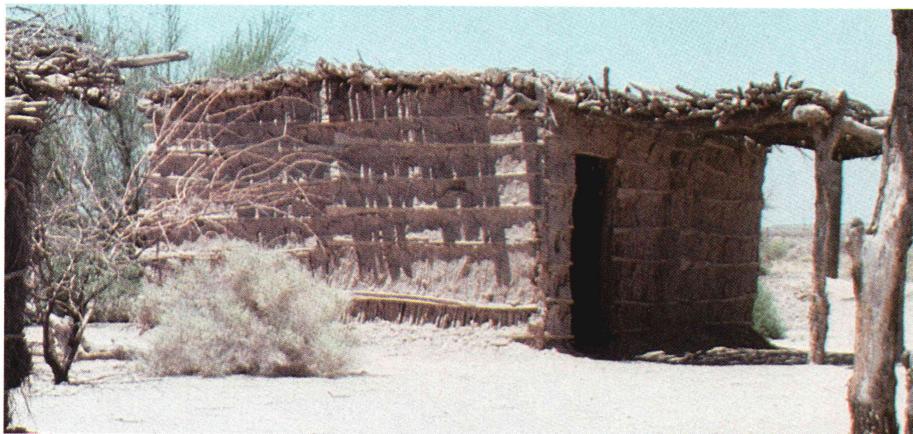
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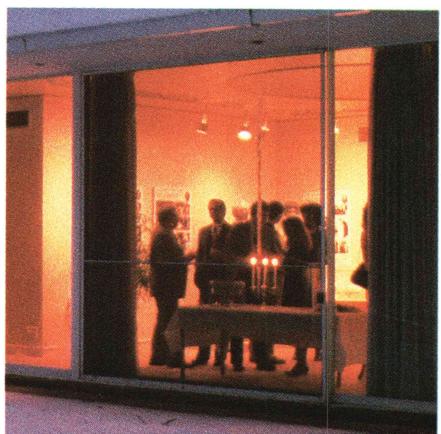
By Donald Garfield

The director of the new National Museum of the American Indian in Washington, D.C.—part of the Smithsonian complex of museums—plans to place native culture in the context of contemporary life.

On the cover: Edward Hicks commemorated an earlier contract with Native Americans in *Penn's Treaty With the Indians*, circa 1840-44. Photograph courtesy National Gallery of Art, Washington, D.C.; gift of Edgar William and Bernice Chrysler Garbisch.



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Proffering Presidents

By Victor J. Danilov

Curators of the system of U.S. presidential museums and libraries constantly must balance the desires of ex-Presidents with the history of the nation.

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Small Museum, Big Plans

By Frank T. Koe

The task of marketing a small museum with few financial or human resources begins by establishing a clear identity and determining—in priority order—specific needs. Only then can a marketing strategy be devised.

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AAM 1990 Annual Report

Book Review

By Bryant F. Tolles Jr.

The director of the museum studies program at the University of Delaware reviews *Keyguide to Information Sources in Museum Studies*.

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Museum Director's Journal

By Thomas M. Costello

The president of a New England library and museums association learns that retooling for tough times is painful but politic.

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Almanac

Hindsight confirms the wisdom of this “evolutionary” theory (first aired in a *Museum News* article of 60 years ago) concerning the growth and development of museums.

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Buying Power

Personal computers—or PCs—pack as much computer power as most museums need. And because of the natural product shake-out that has occurred in the past few years, your choice will come down to two: an IBM-type or an Apple Macintosh.

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Government Relations

By Geoffrey Platt Jr.

The new repatriation law—the Native American Grave Protection and Repatriation Act—ends one long, emotional legislative journey. But it also opens a new road to the development of positive, long-lasting relationships between museums and Native Americans.

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You agree that museums can be quagmires.

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By Edward H. Able Jr.

As recent AAM accomplishments prove, public service and public stewardship can be mutually rewarding.

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Monitoring Support Groups

To the Editor:

The July/August 1990 *The Law* column makes many valid points that should be heeded by every cultural organization that has support groups.

There is one tax danger, however, that is not specifically addressed that has caused problems in at least one audit of a museum I represent: when a support group is too independent of its exempt museum parent. Under these circumstances, contributions to the support group might not be tax deductible as charitable contributions, because the museum's tax-exempt status does not protect the support group. So the support group must file its own Form 1023 with the Internal Revenue Service and obtain its own tax exemption.

To solve this problem, make sure the support group is not separately incorporated but is an unincorporated division of the tax-exempt parent. The bylaws of the support group must clearly indicate that all of its assets are owned by the exempt parent and that

the parent can exercise ultimate control over the support group. The key is making sure that all its purposes and agendas are consistent with those of the exempt parent. Furthermore, if a support group is subordinate to the parent, it may be included in a group exemption issued to the parent.

James B. Lyon

Attorney

Murtha, Cullina, Richter, and Pinney
Hartford, Conn.

Pioneers in Exhibition

To the Editor:

Your September/October 1990 round table discussion focused on the direction of museum exhibitions, but the Milwaukee Public Museum—a leader in museum exhibit innovations—was not invited to participate.

One hundred years ago, Carl Akeley of the museum's staff created the world's first exhibit diorama. The museum continues to be a source of information in pioneering exhibit techniques. We are flattered that others try

to imitate our techniques, and I believe that in a group such as the one featured in *Museum News*, the museum should be represented.

Barry H. Rosen

Director

Milwaukee Public Museum
Milwaukee

Potential Profits

To the Editor:

I commend your choice of subjects in *Look into Licensing* (November/December 1990). Not all museum professionals realize the possibilities available through these nondestructive uses of collections.

At the Martin and Osa Johnson Safari Museum, the greatest source of income comes from these kinds of activities. The rewards can be surprising. It is nice to have a product for which others are knocking on the door.

Conrad G. Froehlich

Director

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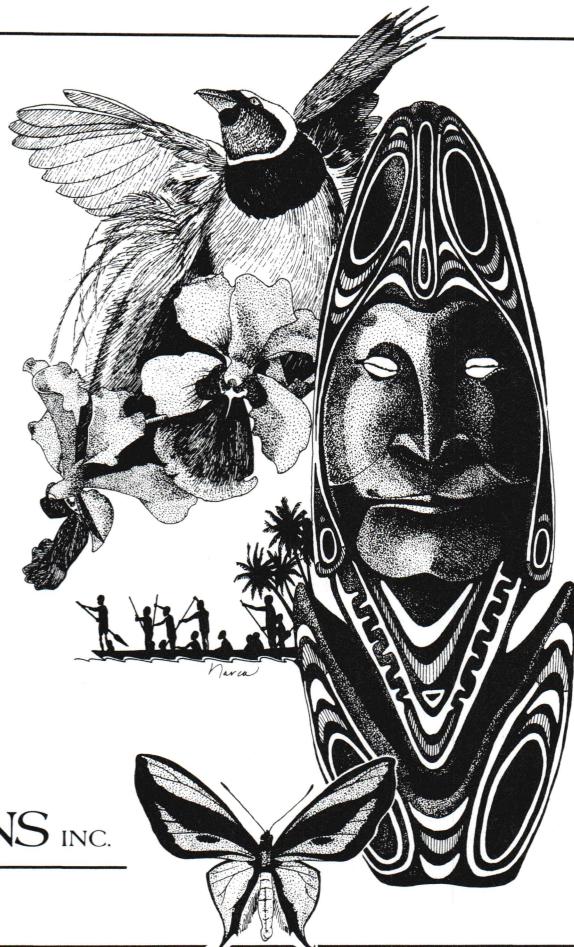
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M Notes

New York's Art Detective Squad— The Tiger Unit—Loses Its Stripes

It goes by the rather prosaic name of Safe, Loft, and Truck Squad (otherwise known as the Tiger Unit), but to New York's art community, this small group of crack detectives has served as an important guardian of the city's artistic wealth. So it comes as a disappointment that the squad is scheduled to be disbanded.

"It's very sad," says Constance Lowenthal, executive director of the International Foundation for Art Research, a New York-based organization that monitors and helps solve art thefts around the world. "The unit has been extraordinarily successful in solving art thefts."

The squad was founded 79 years ago, making it the oldest detective unit in the New York Police Department. Its 33 detectives investigate a wide assortment of cases—truck hijackings, kidnapings, major commercial burglaries, as well as art thefts. The detectives, who have become experts in the crimes they investigate, work in all five boroughs of the city (rather than in individual precincts or within one borough) and cross state and international boundaries in pursuit of criminals.

The police department announced in October 1990 that the bureau would be disbanded and its detectives redeployed as part of a departmental reorganization. According to a manpower report released by Mayor David Dinkins, 24 of the unit's uniformed members will be moved to individual detective squads in the boroughs, which will take over most of the unit's responsibilities. Art and garment district thefts will be investigated by the Manhattan detective

bureau, which will receive one sergeant and 10 investigators from the Tiger Unit.

"We're not eliminating its functions," Chief of Department Robert J. Johnson told *The New York Times*. "We're doing it a different way."

But Lowenthal, whose organization has worked closely with the squad's detectives for years, says she is

concerned about the reorganization. "Those detectives have really benefitted from working as a team," she said in a telephone interview. Besides, she adds, some of the detectives will take this opportunity to exercise an early retirement option, meaning some of the police department's art theft expertise will be lost. Lowenthal says she has written to Mayor Dinkins on behalf of the International Foundation for Art Research asking that the decision be rescinded.

Just last April, the unit's detectives recovered art valued at \$10 million



Paul Signac's 1893 *Place des Lices, Saint Tropez* (detail) was part of a collaborative exhibition.

that had been stolen in 1988 from the Colnaghi Art Gallery in Manhattan. The case was broken, says Lowenthal, as the result of an informant with ties to a Tiger Unit detective: "Each detective . . . has his own connections, his own informants," she notes.

Lowenthal admits she is worried about the future without the Safe, Loft, and Truck Squad. "I don't know what the new system will be like or how well it will work," she says. "We will miss a very good partnership."

An Impressive Testament to The Rewards of Collaboration

For residents of such U.S. cities as Pittsburgh, St. Louis, and Minneapolis, the past decade's bonanza of blockbuster exhibitions largely bypassed their art museums in favor of the megalopolises on the two coasts and the Midwest titan, Chicago. The financial exigencies required to maximize ticket sales—plus a growing reluctance on the part of lenders to submit their treasures to the rigors of multicity tours—combined to force museum-goers in the U.S. heartland either to miss important shows or travel long distances to the nearest venue.

To remedy this situation, five directors of art museums in Pittsburgh, Minneapolis, St. Louis, Kansas City, and Toledo met in 1985 to fashion a collaborative exhibition that would draw from the strengths of each collection, would be planned and prepared cooperatively, and would tour only to their five institutions. The result, *Impressionism: Selections from Five American Museums*, opened at the Carnegie Museum of Art in Pittsburgh in November 1989 and closed at the Toledo Museum of Art a year later.

The choice of Impression as the tour's focus responds not only to the movement's enormous popularity but also to the fact that—unlike other periods of art history, where the key monuments are concentrated in a few places like Paris, London, or Rome—Impressionism found purchasers far and wide. This was partly because of the efforts of an early 20th-century French art dealer, Durand-Ruel, who helped promote the movement in what then were cities hoping to legit-

imize themselves as cultural centers.

From its well-stocked collections covering all periods of the Impressionism and Post-Impressionism movements, the five museums—the Carnegie Museum of Art, the Minneapolis Institute of Arts, the Nelson-Atkins Museum of Art, the St. Louis Art Museum, and the Toledo Museum of Art—created a survey exhibition whose broad sweep contrasts with many recent exhibitions devoted to the topic. Rather than focus on one artist or one period in the work of an artist, *Impressionism: Selections from Five American Museums* provides the "big picture."

Notable as well (and unusual in the world of traveling exhibitions), planners divided up the organization of the tour according to the logistical forte of each museum. For example, as mentioned in the show's catalogue and on a video produced by the corporate sponsor, the Ford Motor Co., publication responsibilities fell to the St. Louis Art Museum; the fiscal management of budgets, insurance, and transportation were the charge of the Minneapolis Institute of Arts; a national publicity campaign with materials used locally by all museums became the concern of the show's first venue, the Carnegie Museum of Art; conservation services and curatorial shepherding of educational materials fell to the Nelson-Atkins Museum of Art; and grant-writing and administration coordination were assumed by the Toledo Museum of Art.

Ultimately, while citizens of the five cities involved had the opportunity to enjoy a rare visual feast (and one with reminders on permanent display in each of the museum's cornerstone collections), the museum staff members engaged in the cooperative process may have gained the most by sharing approaches and expertise with colleagues of other comparable institutions. As such, the successful experience becomes another testament to the rewards of collaboration.

For Lighthouse Museums, Lofty Challenges Are All in a Day's Work

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by—a time when technology was limited and the U.S. was expanding, says Donald Terras, curator of the Grosse Point Light Station in Evanston, Ill. Now many of these nostalgic structures are being transformed into museums, a reminder to Terras that museums, like people, come in many shapes and sizes.

This poses some unique problems, as Terras notes in the following report he wrote and forwarded to *Museum News*:

As curator of a lighthouse museum, I have experienced the gamut of challenges. The real attraction of our facilities, of course, is the light tower, and at Grosse Point, this 113-foot structure is approximately as tall as a 10-story building. Even though it overlooks a breathtaking panorama of land and lake, the tower also is the crux of our problems.

Because of logistical and safety concerns, public access to the tower needs to be strictly limited to those individuals capable of making the climb up 141 stairs. As simple and obvious as this sounds, it is a difficult regulation to incorporate into our tour guidelines, and it is philosophically at odds with the idea of unrestricted access to all cultural resources.

But in our increasingly litigious society, it would take just one personal injury lawsuit to prevent access for everyone. To address this concern, we now limit the number of individuals who can tour the tower at any one time. We also restrict access on an individual basis if necessary—a rather problematic solution. For example, after making the climb, one overweight individual could not make it through the porthole-like entrance in the floor leading to the top of the tower. The person became a "clot in the artery" of traffic and, needless to say, disrupted the tour. Another time, I yielded to the arguments of a mother who wanted to take two children on the tour. They made it all the way to the top, but they refused to come down.

Such potentially awkward and hazardous situations are best evaluated by paid staff members who have clear authority to deny access to visitors. Policy changes relieved these burdens from our volunteer tour guides. It also



The light tower at Grosse Point Light Station in Illinois is nearly as tall as a 10-story building.

streamlined our interpretive program, making it a more attractive venture for volunteers.

Although enthusiasm for the museum tends to be high, leading a tour group up 141 stairs is a daunting task for anyone, especially older individuals who tend to form the base of volunteer support. At our museum, local Scouts

have turned out to be a gold mine. A group of Scouts is earning credit for community support while at the same time operating a volunteer network for the light station. We call them the Grosse Point Light Brigade in an obvious attempt to evoke images of bravery and heroism. This arrangement provides the lighthouse with enthusiastic

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and energetic volunteers who require a minimum of supervision and whose ranks are renewed each year.

The light tower also causes conservation problems. Its structural design is such that there can be a good deal of "weather" on the inside because of rapid changes in temperature outdoors. That difference frequently increases the water content of the air in the tower, so it's as if a rain cloud were being held captive. Heating the tower to prevent this problem would create a moisture pocket within the walls, which would cause accelerated deterioration of its brick and concrete composition. The best we currently can do is to facilitate air flow through the tower to help stabilize conditions as quickly as possible.

My training in cultural resource management prepared me in the usual way to care for relatively small artifacts. For lighthouse museums, however, the structure *is* the artifact. The intrinsic importance of the site arises not from what is within the museum, but from what the site stood for to begin with. For me and others in

similar situations, the challenges the lighthouse structure imposes are all in a day's work.

A Hands-On Art Show Lets the Community Double as Curator

Alfred Bjelland, director of the Longview Museum and Arts Center in Longview, Texas, had a problem. He wanted to provide a dynamic art exhibition that would challenge the imagination of the museum's sophisticated yet conservative constituency without being threatening or condescending. Bjelland wrote *Museum News* recently about what happened when community members were invited to become involved in the creation of an art exhibition. His report:

While I was searching for the perfect exhibition, the perfect exhibition was searching for exposure in a Texas museum. *Presence of Absence*—an exhibit of conceptual artworks circulated by Independent Curators, Inc., of New York City and curated by Nina Felshin—is an unusual exhibit of installation works in which the artists do

not travel to set up their work at the exhibiting museum. That absence becomes part of the exhibition. No truckloads of art are crated and shipped to the museum's doors; instead, the artists provide detailed written instructions, as well as diagrams (and in some cases photographs or transparencies), for others to follow in producing each of the 13 pieces in the show.

The exhibit previously had traveled to several other institutions—all staffed with either competent curators or knowledgeable art students. Because the Longview Museum has neither of these assets, I discussed the problem of assembling the pieces and gaining community acceptance for the exhibition with artist Jan Statman. Together we came up with the idea of using volunteers from local civic and social organizations to "create" each of the artists' works at the museum. With a grant from the Longview Commission on Arts and Culture, Statman agreed to serve as guest curator, and she approached the creation of the show as if the exhibition itself had become a conceptualist piece.

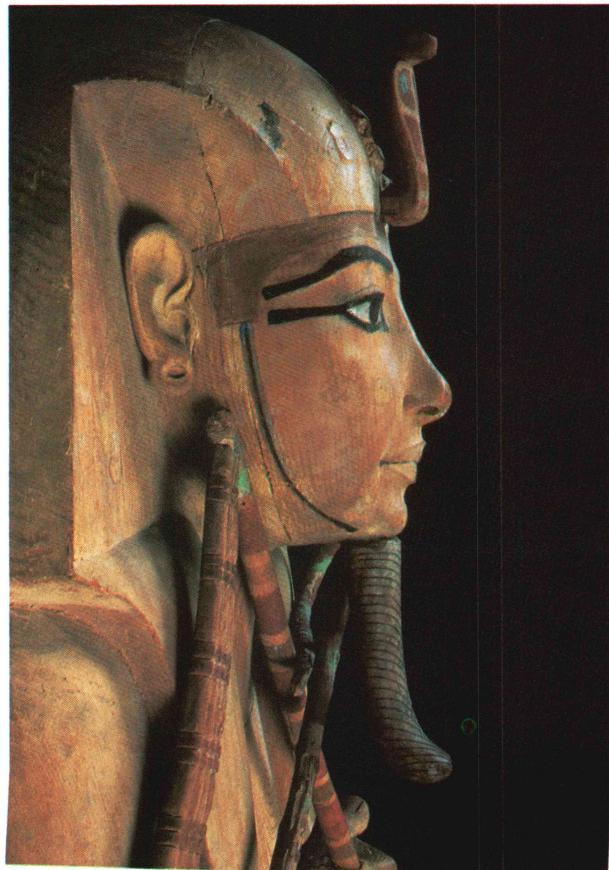
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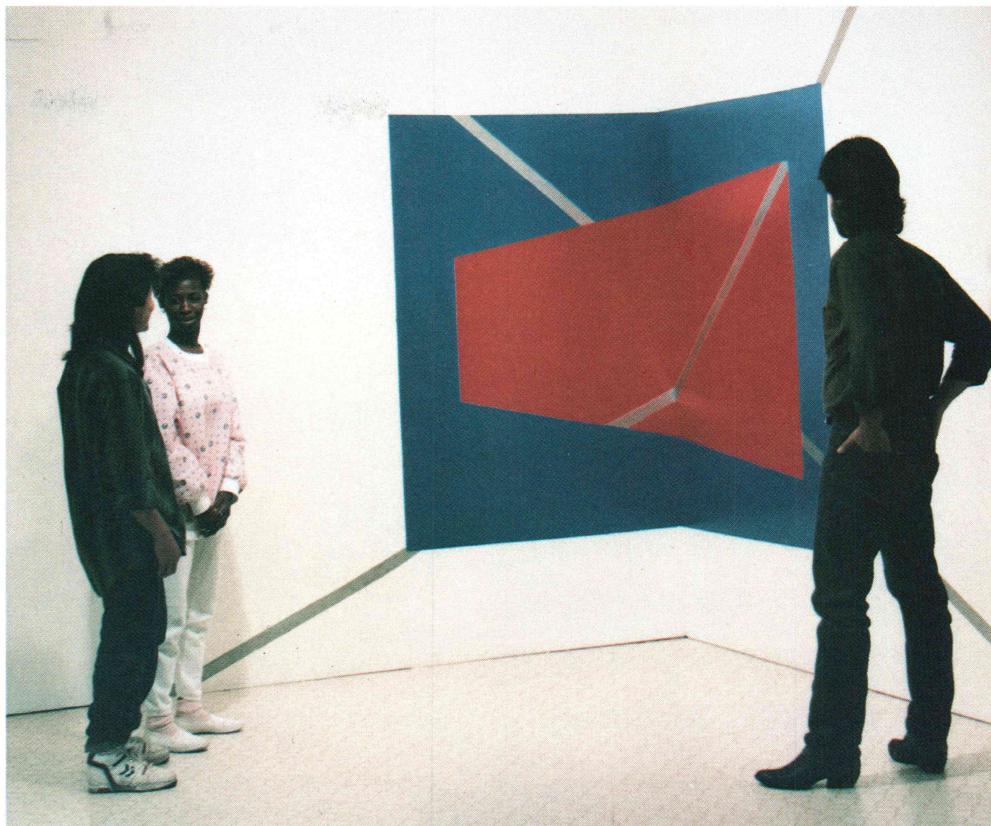
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Statman matched one civil, social, or education group from our community with each artwork. Because the volunteers were selected from segments of the community that appreciate and enjoy art but for the most part are unfamiliar with the process of making art, Statman reasoned these people would be comfortable beginning their projects in the company of other volunteers.

Approximately two weeks before the exhibit opening, the museum invited volunteers to the first working session. Although some arrived seeming to think they were going to help hang framed pictures, the evening took on a festive, party-like atmosphere once things started moving. After studying the plans and instructions, the volunteers swung into action with paintbrushes, slide projectors, cameras, and confetti to create the art on location. By the end of the evening, more than half of the show's pieces were assembled. Those who hadn't finished made plans to return for a second session.

The subsequent exhibition opening



In Longview, Texas, volunteers from community groups examine the pieces of conceptual art they assembled for *Presence of Absence*, an exhibition at the Longview Museum and Arts Center.

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Four Egyptian alabaster Canopic jars have left storage at the Museum of Fine Arts, Boston, for display in the Dallas Museum of Art.

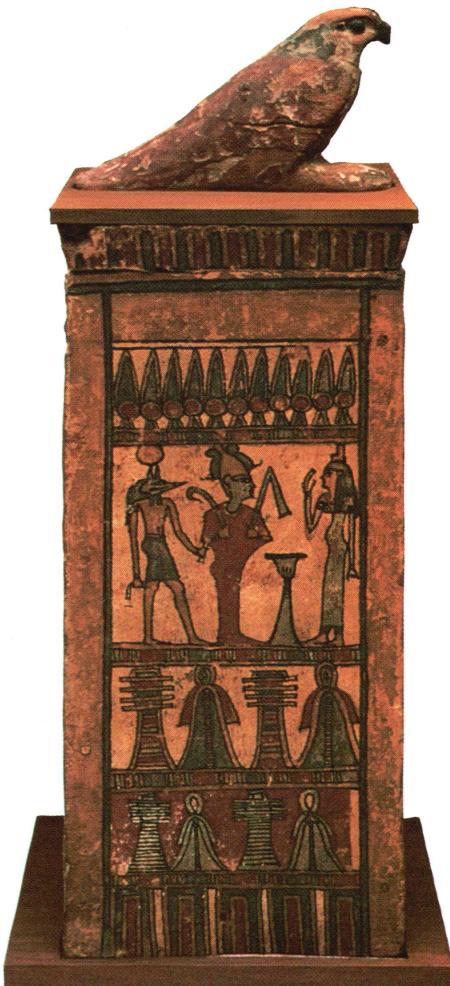
A Canopic chest with Horus Falcon, also on long-term loan to Dallas, exemplifies the Egyptian concentration on funerary objects.

was unusually well attended. All the volunteers were present, and virtually all of them gravitated toward "their" works, where they helped explain the concept and construction process to the uninitiated. Through a hands-on experience, then, these members of the community became art advocates eager to convert others with their newfound enthusiasm.

This Loan Moves Egyptian Treasures Out of Storage and Onto Display

Pundits periodically chastise museums for hoarding the physical embodiments of past cultures, locking them away in storage facilities generally inaccessible to public view. Museum professionals know this is a distortion of reality, but nonetheless, many admit that museums have many times more objects in storage at any time than on display.

To counter this unfair perception of miserliness, some institutions have lent objects from their basements and off-site storehouses to other institutions eager to exhibit them and garner the attention they deserve. Often the latter institution's interest in a particu-



lar period of art or art movement outstrips its collection's abilities to satisfy that interest.

Just such a situation existed in Dallas, where a report comes that the Museum of Fine Arts, Boston, with its world-class holdings of Egyptian art,

has agreed to a 10-year-plus loan of objects that have not been on display in Boston. Having opened at the Dallas Museum of Art in September 1990, *Eternal Egypt: Objects of the Afterlife* represents the first installment of the long-term arrangement.

Consisting of more than 100 artifacts, the exhibition recalls the importance ancient Egyptians placed on funerary concerns and the paraphernalia associated with death. Works range in date from the Pre-Dynastic period, before the kingdom's unification, to the era of Christian Egypt and its unique Coptic culture. Later in the 1990s, other exhibits will appear that examine Egyptian daily life and feature Egypt's neighbor to the south—Sudan, home of the Nubian civilization. Works on display will cover the gamut of materials and techniques, including ceramics, sculptures, and paintings on wooden coffins.

Richard Brettell, director of the Dallas Museum of Art, notes the significance of the loan: "At a time when art prices are soaring and countries throughout the world are rightfully protecting their cultural legacies, the opportunity for a museum to buy a major collection of Egyptian art is a thing of the past. For that reason, creative and mutually beneficial collection sharing is the wave of the future." To make the project possible, a grant from the Edward and Betty Marcus Foundation will underwrite conservation of the objects loaned, their move to and installation in Dallas, and a wide range of educational programming.

The material in the exhibition reflects two phases in the growth of the Boston museum's Egyptian collection: the original 1872 bequest by Bostonian C. Granville Way, which makes up the core of the holdings, and selected items from excavations undertaken during the 1920s and '30s in the region around the Old Kingdom cemetery at Giza. For its part, an interest in Egyptian culture began in Dallas in 1984, when the museum purchased a 19th-Dynasty gray granite bust of Egyptian pharaoh Seti I, father of the better-known ruler Ramses. The acquisition was made to honor Betty Marcus, a museum trustee who had hoped to see the Texas museum

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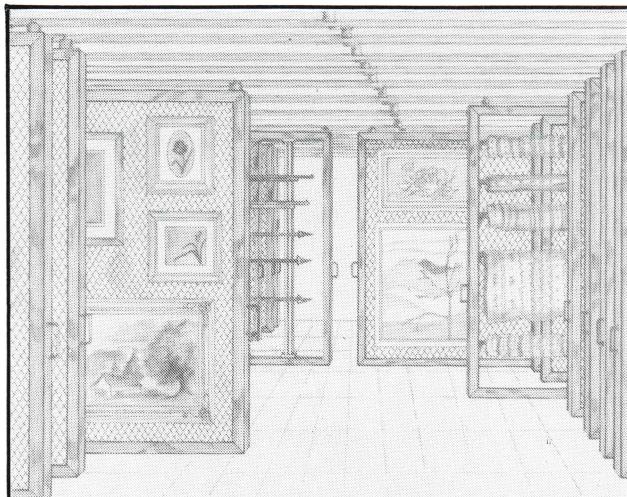
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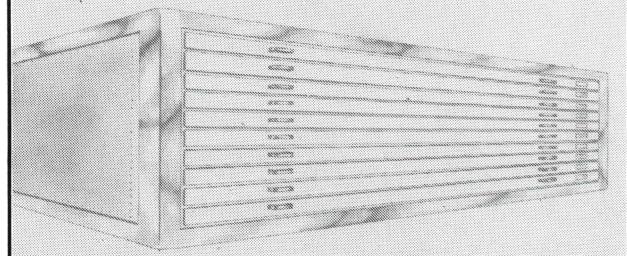


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collect and exhibit in this area.

After asserting his museum's gratification at being able to share its rich collection of Egyptian art with the Dallas community, Boston's Museum of Fine Arts Director Alan Shestack expressed the hope that "the collaborative effort between our two museums will serve as a model to others."

Probing the Hows and Whys of Popular Museum Travel Programs

Museum travel programs are growing ever more common (see *How to Get a Good Travel Program Off the Ground*, July/August 1990), and now a recent survey confirms that many science museums undertake these efforts primarily to expand educational offerings, cultivate major donors, and generate additional income.

Last year, Museums/USA, a firm in Urbanna, Va., polled 330 science museums—including museums of natural history, science centers, zoos, aquariums, and botanical gardens—on their use of member travel programs involving trips of 1,000 miles or more. Two hundred ten responded, and 54 percent said they offered such programs in 1989 or 1990. Here is a summary of the responses:

■ Total membership in museums offering travel programs ranges from zero (institutions without membership programs) to 500,000. Museums with fewer than 3,000 memberships make up 40 percent of the institutions with major travel programs.

■ Reasons offered for maintaining travel programs include expanding educational offerings (36 percent), cultivating major donors (18 percent), generating income (12 percent), attracting new members (11 percent), and creating a global awareness (6 percent).

■ Most institutions (84 percent) include a per-person "donation" to the museum in the price of the trip. Forty-one percent cited a donation of between \$100 and \$200 per person per trip, and 10 percent charged between \$300 and \$500. Some charge a percentage of the cost of the trip—usually between 7 and 10 percent.

■ 86 percent use travel agencies to coordinate their programs.

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■ In 1989, the most common destination for museum travel programs was East Africa followed by Mexico, Galapagos, Canada, Alaska, and Australia. In 1990, Mexico became the most popular destination with Costa Rica and Belize rising in the ranks above Canada.

■ 83 percent of museums have the director or another key staff member accompany the travel group.

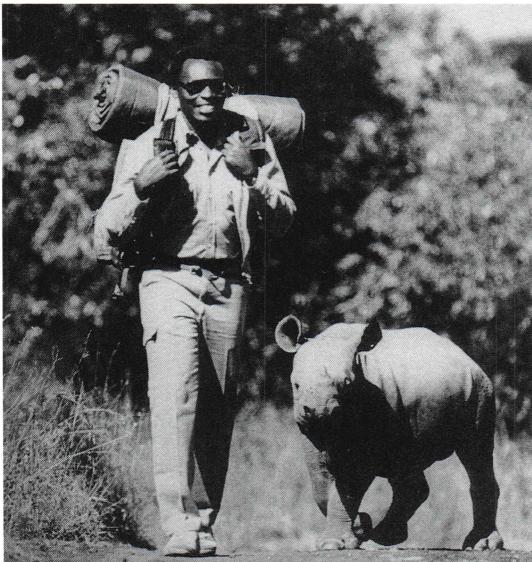
■ The most common reasons given for *not* offering travel programs are inadequate staff, low or no membership, lack of interest, and lack of compatibility with the institution's mission.

For more information, contact Robert N. Bowen, Director, Museums/USA, P.O. Box 669, Urbanna, Va. 23175; (804) 758-3923.

Zoos (and Others) Rally Resources Behind the Endangered Black Rhino

A wildlife conservation disciple will trek across North America this spring and summer visiting zoos and aquariums and preaching the cause of the endangered black rhinoceros.

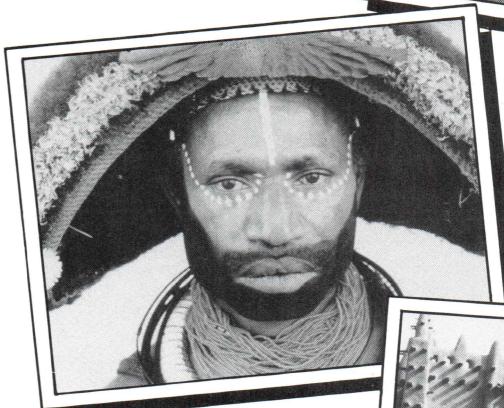
Neither a media celebrity nor an academic, Michael Werikhe (or the Rhino Man, as he has come to be known) is a worker in a Kenyan vehicle assembly plant who has translated his outrage at the slaughter of the dwindling population of rhinos in



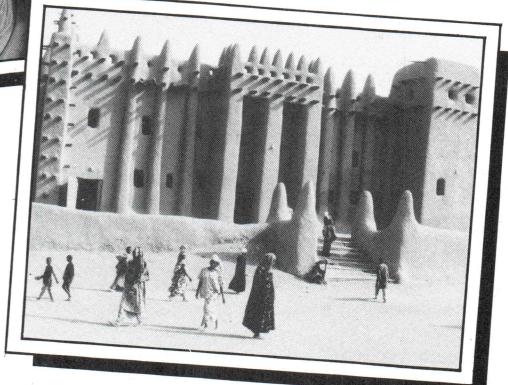
Kenyan Michael Werikhe will walk across the U.S. to help the cause of the black rhinoceros.

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Africa into fund-raising and educational pilgrimages.

Starting in April, Werikhe will hike between 1,500 and 2,000 miles in five months with the ambitious target of raising \$3 million. His itinerary includes approximately 30 cities that have professionally operated zoos or aquariums. Each stop will be a pretext for local organizations to rally their resources around the conservation goal and bring their own expertise to bear on the subject.

Natural history museums and living collections along the route are planning events to coincide with Werikhe's visit, ranging from normal educational programming to celebrity appearances, speaking engagements, tours, dinners, give-aways, and opportunities for local citizens to walk along with Rhino Man.

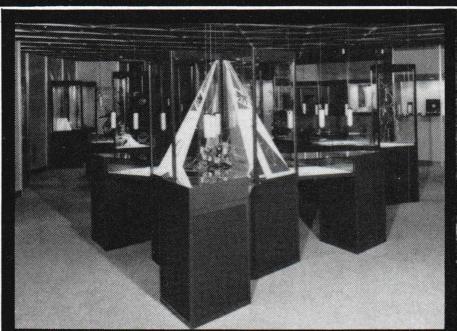
This is not Werikhe's first such effort. In 1982, he walked from his home in Mombasa to Nairobi, bringing the conservation message to the citizens of his homeland. He then expanded the length of his walks and furthered his efforts for rhino conservation with a 1,300-mile trek across Africa in 1985 and a 1,800-mile journey throughout Europe in 1988. The European excursion took five months and raised \$1 million for the cause.

Statistics dramatize the urgency for global action to preserve one of the most magnificent and awesome denizens of the animal kingdom. In Kenya, the population of black rhinos has declined from 10,000 in 1975 to fewer than 500 today. The threat comes from poachers, who capitalize both on the popularity of daggers made from rhino horn among status-seeking men of the Arabian Peninsula and on the popularity of ground-horn powder used as a fever cure among East Asians (a remedy for which no scientific evidence exists).

Kenya, for its part, has taken considerable measures to protect the country's black rhino population: Sanctuaries have been set up in national parks and on private ranches to which threatened specimens have been translocated; efforts are proceeding to bolster breeding stocks to replenish the numbers diminished by poaching; and tough legislation has been passed



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banning the hunting of wild animals and trade in wildlife products. Because of his country's dire economic condition, Werikhe's rhino walk will garner much-needed capital to pay for the sanctuaries' fencing, guarding, water drilling, and animal transport.

Werikhe's walk is being coordinated by the American Association of Zoological Parks and Aquariums (many of whose members will participate in his visit) and cable television's The Discovery Channel. For more information, contact Lois Kampinsky, Rhino Walk Coordinator, AAZPA, 7970-D Old Georgetown Road, Bethesda, Md., 20814; (301)-907-7777; FAX (301)-907-2980.

Here's Some of What You Have to Look Forward To

In another installment of his preview of upcoming museum exhibitions, Zachary P. Morfogen, publisher and consultant, offers these tidbits:

■ *Heritage of the Brush: the Roy and Marilyn Papp Collection of Chinese Painting*, organized by the Phoenix Art Museum, will be on exhibit at the Arthur M. Sackler Museum, Harvard University, Cambridge, Mass., September 28–November 24, 1991. The exhibition includes more than 60 examples of Chinese painting.

■ The Pennsylvania Academy of the Fine Arts in Philadelphia is organizing *Thomas Eakins Rediscovered* for exhibit between summer 1992 and winter 1993.

■ An exhibition of *Life* magazine photographs of Franklin D. Roosevelt is in development. It will open in New York in late 1991 or early 1992 and then travel.

■ The New-York Historical Society is developing *The Birds of America: J.J. Audubon (The Watercolors)* to begin a national tour in 1993 or 1994.

■ The Detroit Institute of Arts is organizing *Oceanic Art from the Manoogian Collection* for an international tour following a possible Spring 1993 opening in Detroit.

■ The Barbican Art Gallery in London is developing *Eric Gill*, an exhibition on the British sculptor. The show is expected to open in London in 1993 and then tour. □



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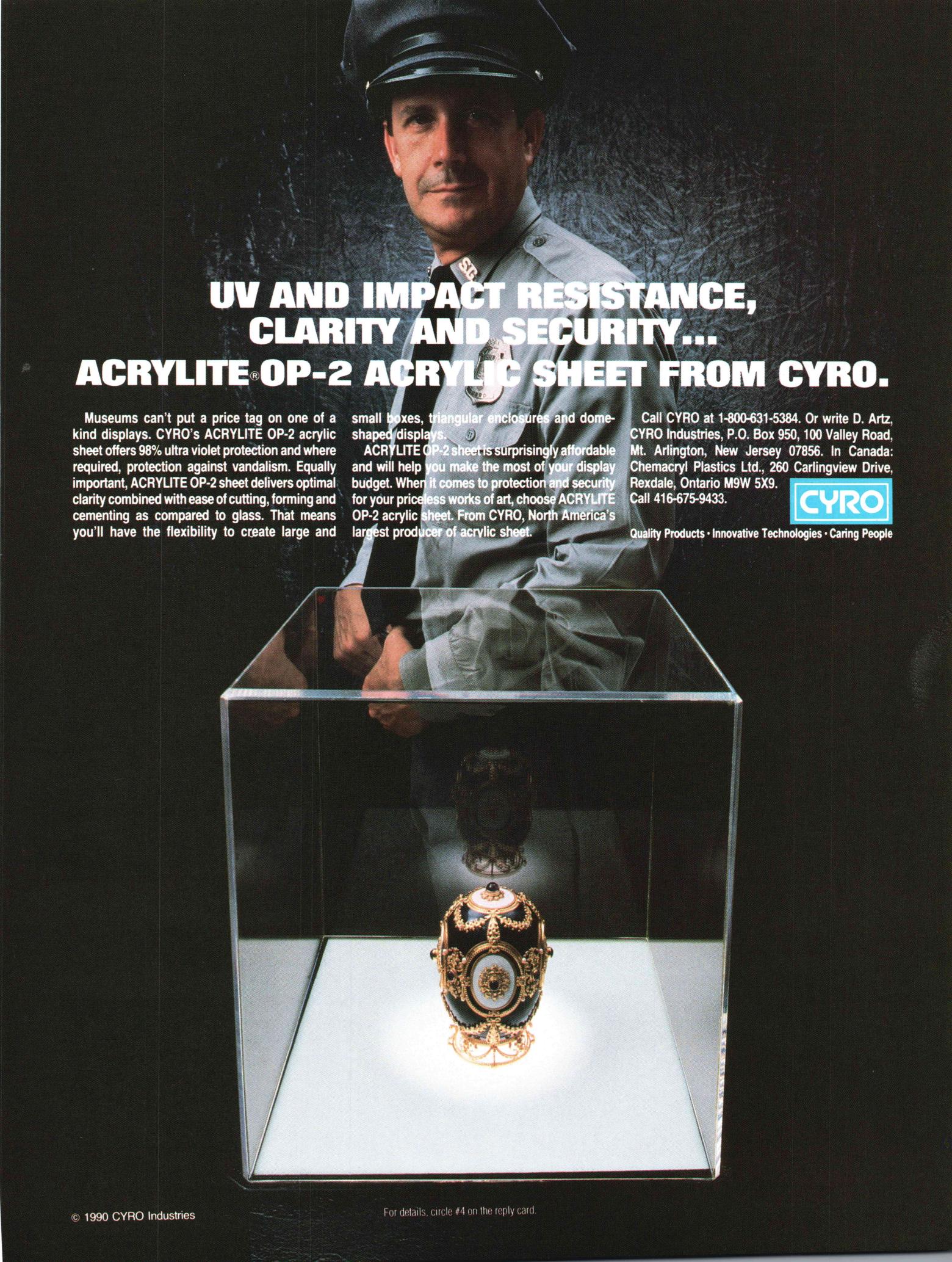
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Aggression in the Gulf Casts Doubt on the Fate of Kuwaiti Art



Out of harm's way: This 16th-century miniature, part of the Sabah Collection, now is on tour.

Along with air conditioners, automobiles, and hospital equipment, a world-class collection of Islamic art apparently has fed the Iraqi appetite for Kuwait's existence as a distinct sovereign nation.

According to a report by Amy Gamerman in *The Wall Street Journal* of September 19, 1990, a former researcher at the Kuwait National Museum witnessed four large Iraqi trucks parked at the museum and heard that soldiers had removed cases of objects.

This report appeared to be confirmed by the museum's director and major benefactor, Sheikha Hussah al-Salem al-Sabah, when she addressed a press conference at the Meridian House in Washington, D.C., on October 5. A member of the royal family now in exile, Sheikha Hussah—along with her husband, Sheikh Nasser Sabah al-Ahmed al-Sabah—had loaned to the Kuwait National Museum a chronologically and geographically comprehensive collection of Islamic art they began acquiring in 1975. The Sabah collection numbers 7,000 artworks and 8,000 coins. Works include rare manuscripts and early architectural fragments from Islamic Spain.

Sheikha Hussah was in Washington to announce that the planned-for touring exhibition, *Islamic Art and Patronage: Selections from Kuwait*, would proceed as scheduled. It features 114 representative and choice objects from the Kuwait museum that had been on exhibit in Leningrad at the Hermitage when Saddam Hussein's army overran its rich Gulf neighbor. This reflects an active policy on the part of Sabah to make her museum's collection known to scholars and the public outside the confines of her country.

Six other objects from the collection, previously lent to the Los Ange-

les County Museum of Art to form part of the traveling exhibition *Romance of the Taj Mahal*, also are out of harm's way.

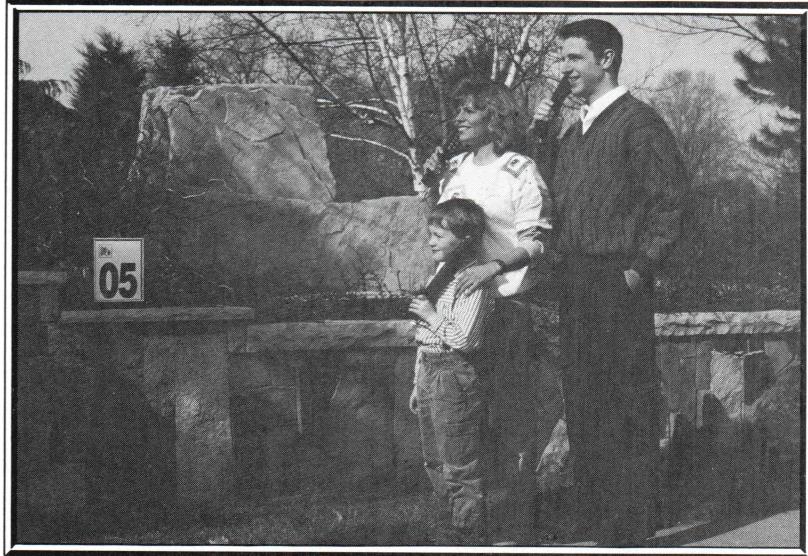
The impetus for *Islamic Art and Patronage* came in 1988, when the Walters Art Gallery in Baltimore contacted the Trust for Museum Exhibitions in Washington, D.C., to begin the arduous process of organizing a U.S. tour of treasures from the Sabah collection. The exhibition opened in December 1990 in Baltimore, after which it travels to museums in Fort Worth, Texas; Atlanta; Richmond, Va.; and St. Louis.

Trust President Ann Townsend shepherded what will be the first loan exhibition from Kuwait to the U.S. through a maze of bureaucratic uncertainties since the Iraqi invasion. She noted that "to protect the ownership of the objects, the State Department . . . had to issue a writ of immunity from judicial seizure to protect the objects from the time of importation into the U.S. until their departure. . . . Next, to release these objects from the terms of the executive order issued by President Bush placing an embargo on the import of goods from Kuwait and Iraq, a license releasing the exhibition from this embargo was necessary from the Office of Foreign Asset Control, U.S. Department of Treasury. In addition, a special license from the Fish and Wildlife Service of the Department of the Interior was necessary to import the historic ivory pieces in the exhibition."

Sheikha Sabah prayed that the Iraqis would respect the Kuwait museum collection's well being—adding that she feared some of the most precious items were at risk merely as a result of being removed from their environmentally controlled cases and transported across the desert from Kuwait to Iraq. As a safeguard against the objects appearing on the international art market, she said, detailed descriptions have been sent to the UNESCO offices in Paris.

Ultimately, however, the fate of the Kuwait collection will depend on the resolution of the Gulf crisis, which at press time continues as a tense stalemate punctuated by alternating hopes of reconciliation and the rhetoric of war.—Donald Garfield

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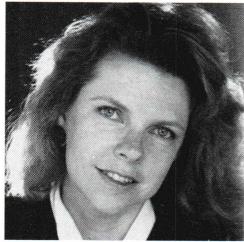
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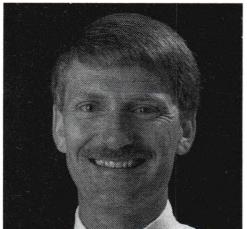


Gayle Giles-McIntyre to communications and marketing coordinator, Albuquerque Museum, Albuquerque, N.M.

Richard Tellinghuisen to building project manager, Museum of Contemporary Art, Chicago.

Russell S. Daws to executive director, **Bill Webb** to exhibits technician, **Stella Furjanic** to volunteer coordinator, **Alice Stebbins** to education secretary, and **Greg Danner** to animal keeper, Tallahassee Junior Museum, Tallahassee, Fla.

Margaret Vincent to collections manager, Old Salem, Inc., Museum of Early Southern Decorative Arts, Winston-Salem, N.C.



Philip Stoiber to associate registrar, Seattle Art Museum, Seattle.

Patricia BJORLING to director of development, **Marlene Haskell** to accountant, **Sara McFarland** to curator of collections, **Frank Mitchell** to director of marketing, and **Deborah O'Donnell** to director of public programs, Western Heritage Museum, Omaha, Neb.



Eva Nagase to collections manager, Museums at Stony Brook, Stony Brook, N.Y.

Osa Brown to director of publications, Museum of Modern Art, New York.

Kate M. Sellers to deputy director, Walters Art Gallery, Baltimore.

Kent Ahrens to director, Rockwell Museum, Corning, N.Y.

Elizabeth Fitzsimmons to public relations manager, Hancock Shaker Village, Pittsfield, Mass.

Louis D. Levine to assistant commissioner for museums and director, New York State Museum, Albany, N.Y.

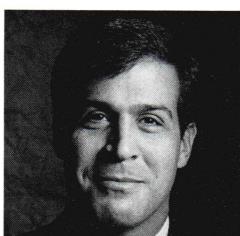
Mark A. Seliga to controller, and **Patricia Falk** to assistant director for government and community relations, Brooklyn Museum, Brooklyn, N.Y.

Julian Feldman to executive director, Jewish Historical Society of Greater Washington and the Lillian and Albert Small Jewish Museum, Washington, D.C.

Debra Boudreau to galleries director, Kirkpatrick Center Museum Complex, Oklahoma City.

Lillian A. Murray to director, Art Museum of South Texas, Corpus Christi, Texas.

Phyllis J. Ray to development director, Portland Children's Museum, Portland, Ore.



Philip Verre to director, Hudson River Museum, Yonkers, N.Y.

Bea Snyder to coordinator of public affairs, Norman Rockwell Museum at Stockbridge, Stockbridge, Mass.



Andrew Scott Ackerman to executive director, Children's Museum of Manhattan, New York.

Elizabeth Nosek to director, Upham Mansion

Museum, Marshfield, Wis.



Susan Moore-Laux to assistant director for public programs, Museum of Natural History and Science, Newport Beach, Calif.

Mark J. Halverson to curator of collections, and **Leonard C.**

Thorson to registrar, State Historical Society of North Dakota, Bismarck, N.D.

Margaret Conrads to assistant curator of

American art, and **Scott Erbes** to curatorial assistant, Nelson-Atkins Museum of Art, Kansas City, Mo.

Lantz Caldwell to chief curator, Virginia Beach Center for the Arts, Virginia Beach, Va.

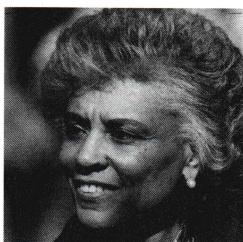
Darlene Wood Shaw to development officer, Historical Society of Washington, D.C.

Carl R. Hansen to director, Labor Museum and Learning Center of Michigan, Flint, Mich.

Marianne Berardi to director, Albrecht Art Museum, Saint Joseph, Mo.

James M. Bryant to director, Pember Museum of Natural History, Granville, N.Y.

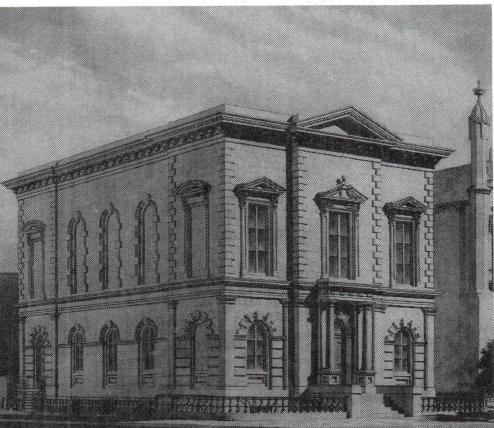
Richard Sims to director, Museum of Western Colorado, Grand Junction, Colo.



Carmen E. Turner to undersecretary, Smithsonian Institution, Washington, D.C. □

Please send personnel information to Nina G. Taylor, Editorial Assistant, Museum News, AAM, 1225 Eye St. N.W., Suite 200, Washington, D.C. 20005.

The Democratic Impulse Still Resonates From This 1830s Gallery

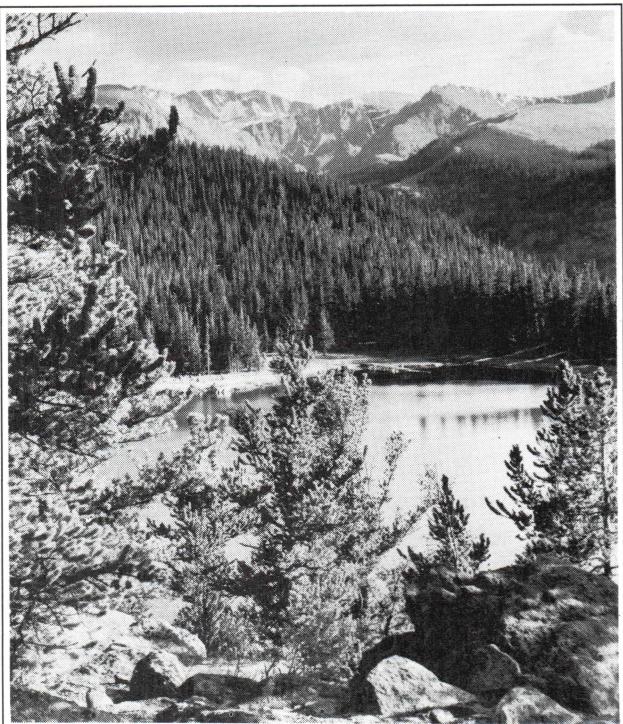


An 1855 watercolor depicts the 19th-century home of the New-York Historical Society.

Luman Reed Gallery

Although planned well before the public airing of its financial and management difficulties (see *Museum News*, November/December 1988), the installation of Luman Reed's Gallery will inevitably be read as a watershed moment in the history of the New-York Historical Society. By recreating the original domestic setting of one of the society's founding collections, the planners have highlighted their institutional mission to present the history of New York City and to examine its role in the formation of American art and taste.

The two period rooms, which opened to the public in November 1990, mirror the appearance of the picture gallery Reed created on the third floor of his Greenwich Street townhouse during the 1830s. On the society's walls, the influential art patron's collection of 34 American and 18 European paintings is being exhibited as a coherent group for the first time in more than a century. The decor reflects the prevalent style of the time, the details of which derive from smatterings of primary evidence in Reed's correspondence and what history reveals to be the dominant design of the era. Unlike historic houses where art



A Summer Short Course in the Rockies **MUSEUM MANAGEMENT PROGRAM** at the University of Colorado at Boulder June 30-July 5, 1991

The 1991 Museum Management Program at the University of Colorado in Boulder on June 30-July 5 will focus on "Critical Issues in Museum Management."

Among the topics to be covered will be operational planning, trustee selection, economic impact, lobbying, crisis and disaster management, sexual harassment, reparations, personnel practices, sensitive issues, exhibit interpretation, advisory committees, marketing, accountability and ethics, and developing new revenues.

Speakers include Thomas Peter Bennett, Director, Florida Museum of Natural History; Crawford Lincoln, President, Old Sturbridge Village; Jan Keene Muhlert, Director, Amon Carter Museum; Helmut J. Naumer, Cultural Affairs Officer, State of New Mexico; Freda H. Nicholson, Executive Director, Science Museums of Charlotte; Paul N. Perrot, Director, Virginia Museum of Fine Arts; and Martin E. Sullivan, Director, Heard Museum.

The program is open to all senior museum administrators. Registration fee is \$700. For brochure, write to the Museum Management Program, 250 Bristlecone, Boulder, Colorado 80304, or call (303) 443-2946.



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Painted for Luman Reed from 1833 to 1836, *Destruction* provided artist Thomas Cole the denouement of his magisterial epoch *The Course of Empire*.

work appears as interior decoration among the family's domestic furniture, the Reed gallery from the first was distinct from the living quarters and thus represents a significant precedent for the subsequent development of art exhibition spaces for members of the public and artists to visit.

In conveying what it would have been like to see works of art in an 1830s New York setting, the curator of the exhibition, Ella Foshay, worked cooperatively with conservators to strike a balance between historical accuracy and contemporary conservation, installation, and security standards. According to Foshay, lighting in the 1830s gallery consisted of two ceiling chandeliers, gas mantle lamps, and natural light streaming in through the windows; track lighting is the modern solution.

As for the didactic apparatus, the organizers have eschewed lengthy labels and extensive signage, which would not have been part of the 19th-century installation, in favor of an introductory gallery that covers much of the exhibit's background, the larger themes raised

by the Reed gallery, and the contextual factors shaping his taste and judgment.

Luman Reed's activities mark the beginning of a new type of art patronage and represent a democratic impulse that fostered the growth of the arts in the U.S. and made art available to the public. A successful businessman, Reed held attitudes toward these matters that contrasted with those of an earlier era—one characterized by an aristocratic indifference to art, as reflected in the actions and words of such figures as Thomas Jefferson and John Adams. (In 1780, for example, Adams wrote, "It is not indeed the fine arts which our country requires: the useful, the mechanic arts are those which we have occasion for in a young country.")

Reed's precedents included the European *kunstkammeren*, those princely collections in which artwork shared space with such things as minerals, shells, and other curiosities. (Foshay notes that Reed included specimens from the natural world and that these form part of the installation.)

Contemporaries praised the collector for making his gallery available to peo-

ple beyond friends and friends of friends. And his gallery also differed from the tradition of Charles Willson Peale and P.T. Barnum, who charged admission for entry into their museums.

Reed, then, was a progenitor of both the concept of public access to a museum collection and enthusiastic patron of living American artists. An example: He commissioned Thomas Cole's monumental *The Course of Empire*, which was completed after Reed's death in 1836 and now is on display in its designated spot within the society's gallery recreation. He also set an example for enlightened patronage and generosity that led others to donate their art collections to the New-York Historical Society after the arrival of the Reed collection in 1858.

In reviving for the public and the museum profession the contribution of Luman Reed, the society has drawn strength from its founding history and augmented awareness of the democratic traditions shaping the early days of the U.S. museum movement.

The exhibition is a new permanent installation.—Donald Garfield

CALENDAR



Rana Labban of Lebanon, 12, gives her painted rendition of *A Wedding in Nature*.

A Child's World

Created by children of ages 2 to 12, the artworks in this cross-cultural, multinational exhibition center on expression through the universal language of art. The newly opened Children's Museum of the Arts in New York organized the show using themes such as self-portraits, daily life, neighborhood, traditions and celebrations, and fantasy. After the exhibition's New York venues,

plans are being prepared for a national and international tour.

January 10–January 24, 1991: A.I.R. Gallery, New York

January 31–February 18, 1991: Cork Gallery at Avery Fisher Hall, Lincoln Center Plaza, New York

March 1–April 30, 1991: Fifth Avenue Gallery at the Empire State Building, New York

May 11–September 1, 1991: Museum of the City of New York

Albert Bierstadt: Art and Enterprise

Bierstadt achieved fame during the mid-19th century for his monumental paintings of the American West. This exhibition assembles 75 oil paintings to create an overview of the artist's career, which extended beyond the West to European and Caribbean subjects as well as landscapes of New England mountains.

February 8–May 6, 1991: Brooklyn Museum, Brooklyn, N.Y.

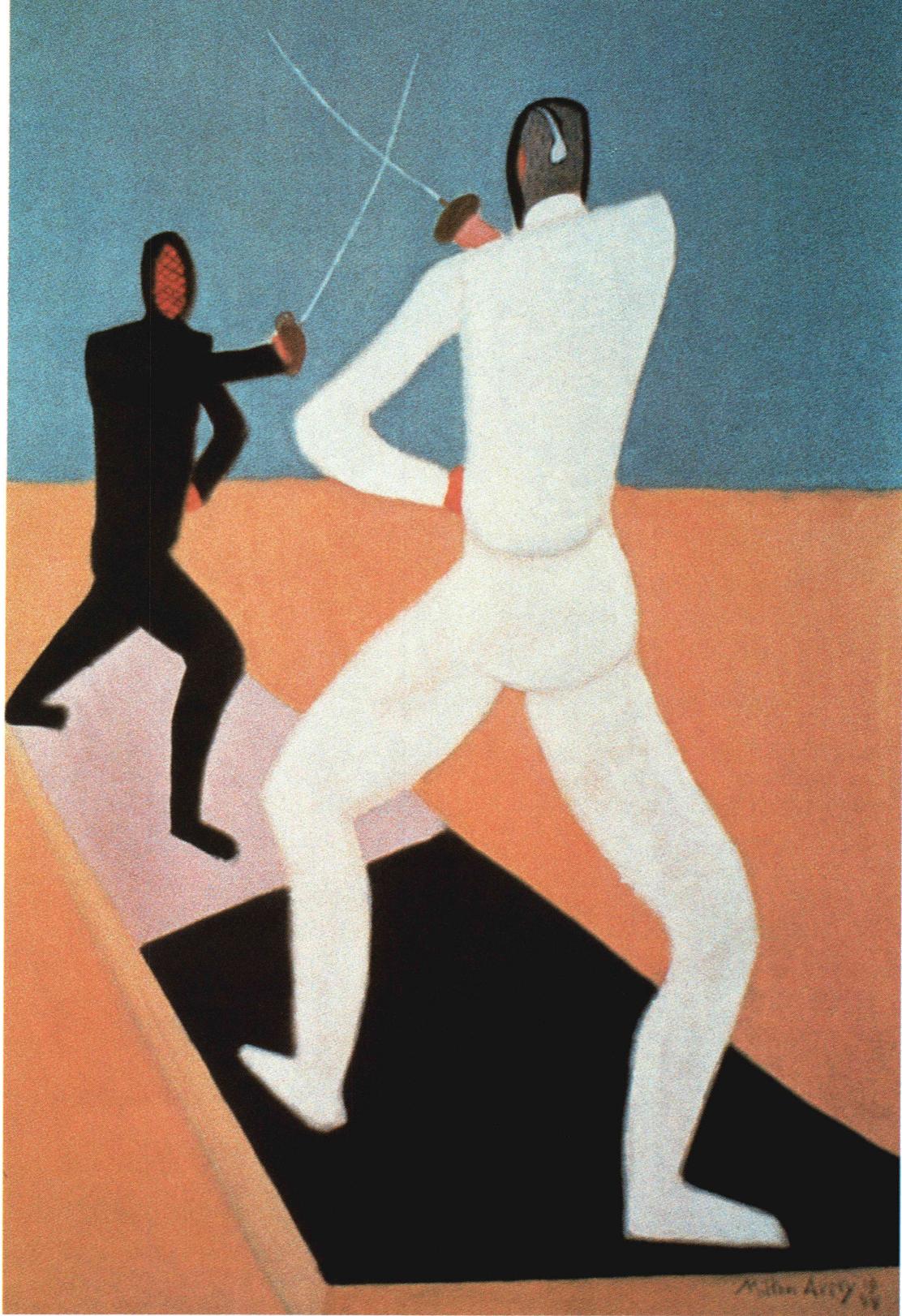
June 8–September 1, 1991: Fine Arts Museums of San Francisco

November 3–February 17, 1992: National Gallery of Art, Washington, D.C.

Greene & Greene and the American Arts and Crafts Movement

Known primarily for its British art collection, the Huntington Library, Art Collection, and Botanical Gardens teamed up with the Gamble House of the University of Southern California to install the work of two turn-of-the-century Pasadena architects, Charles and Henry Green, who shifted the design emphasis from historicism to a passion for fine craftsmanship. In addition to the architects' work as craftsmen and designers, the exhibition includes painting and photography, reconstructions of a 1905 dining room, and a staircase from the Libby house in Pasadena, which was demolished in 1968.

Permanent installation: Huntington Library, Art Collection, and Botanical Gardens, San Marino, Calif.



American painter Milton Avery's *Fencers*, 1944, is one of many artworks featured in the exhibition *Sports in Art From American Museums*.

Sports in Art From American Museums

The inaugural exhibition of the National Art Museum of Sport in Indianapolis, *Sports in Art* consists of more than 50

paintings and sculptures selected by the directors of 50 art institutions. Artists represented include Winslow Homer, Thomas Eakins, and Andy Warhol.

January 13–April 20, 1991: National Art Museum of Sport, Indianapolis
June 1–July 28, 1991: Phoenix Art Museum, Phoenix

September 21–December 8, 1991: Corcoran Gallery of Art, Washington, D.C.
January 14–March 28, 1992: IBM Gallery of Science and Art, New York



Corot's oil *Forest of Fontainebleau*, circa 1846, focuses interest on the French landscape.

Corot to Monet: The Rise of Landscape Painting in France

Toward the middle of the 19th century, landscape painting assumed major significance in the visual arts. *Corot to Monet* includes artworks that

represent critical phases of the French Barbizon and Impressionism movements by the likes of Corot, Millet, Monet, and Courbet. The paintings, photographs, and works on paper evoke preindustrial life in France—its serenity and

harmony—and witness a debt to German symphonic music.

January 27–April 29, 1991: Currier Gallery of Art, Manchester, N.H.

July 30–September 28, 1991: IBM Gallery of Science and Art, New York

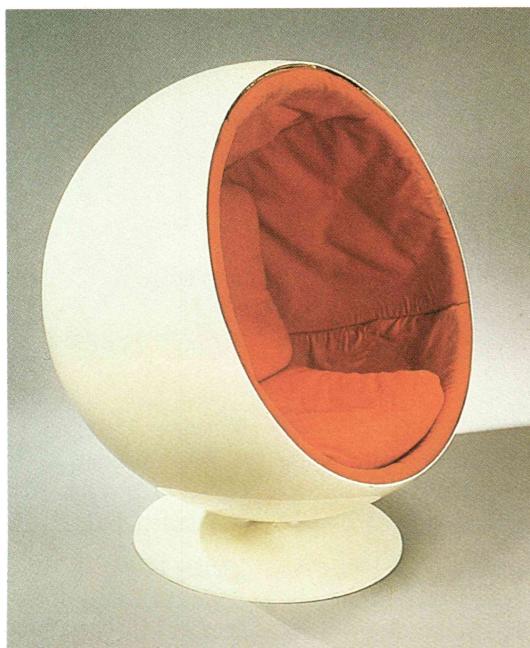
November 3–January 5, 1992: Dallas Museum of Art, Dallas

January 28–March 29, 1992: High Museum of Art, Atlanta

Design 1935–1965: What Modern Was

Consisting of 250 pieces of furniture, decorative arts, and graphic design from the Liliane and David M. Stewart Collection of the Montreal Museum of Decorative Arts, *Design 1935–1965* trains the connoisseurship and scholarly standards nor-

This *Globe or Ball Chair* by Eero Aarnio of Finland, circa 1965, answers the question "What Was Modern?"



mally applied to earlier 20th-century design on this phase in 20th-century art. Aesthetic options making up "the modern" and featured in the exhibit include Bauhaus, Streamlining, Scandinavian Modern, and Pop.

February 26–April 27, 1991: IBM Gallery of Science and Art, New York

June 30–August 25, 1991: Los Angeles County Museum of Art, Los Angeles

September 29–November 17, 1991: Toledo Museum of Art, Toledo, Ohio

December 15–January 22, 1992: Nelson-Atkins Museum of Art, Kansas City, Mo.

May 23–August 2, 1992: Baltimore Museum of Art, Baltimore □

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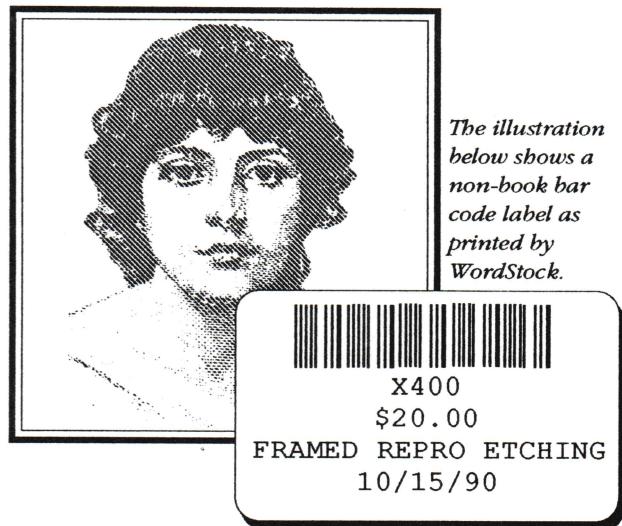
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Adding to Collections: American Designs of Disparate Kinds



Former owner Ward Kimball (center) and crew members honored the 100th birthday of Grizzly Flats Railroad car No. 2 (*Emma Nevada*, right) in 1981.

Railroad Collection: Orange Empire Railway Museum

Walt Disney animator Ward Kimball and his wife, Betty, have donated their Grizzly Flats Railroad collection to the Orange Empire Railway Museum in Perris, Calif.

Theirs is one of the most extensive collections of narrow-gauge steam railroad equipment from California and Nevada in existence, says Paul

Hammond, vice president in charge of the physical plant and editor of *Orange Empire Railway Museum Gazette*. It includes Grizzly Flats Railroad car No. 2, formerly Nevada Central Railway car No. 2, built in 1881; Grizzly Flats Railroad coach No. 5, formerly Carson and Colorado Railroad coach No. 5, also built in 1881; Grizzly Flats Railroad locomotive No. 1, from Hawaii, formerly used in sugar plantation railroading; and a collection of

narrow-gauge and Pacific Coast Railway freight cars, including a boxcar, stock car, and flat-bottom gondola. The museum eventually also will display the Grizzly Flats Depot, windmill, and water tower—all of which are part of the newly acquired collection.

The Orange Empire Railway Museum already boasts a collection of 150 locomotives, passenger cars, freight cars, and work equipment from standard-gauge main and short-line rail-

roads of the American West, in addition to standard-gauge and narrow-gauge city, suburban, and interurban electric and cable cars from California. Narrow-gauge streetcars have three feet six inches between the rails, and narrow-gauge railroads have just three feet.

"These newest additions to our collection each have fascinating individual histories," says Hammond, "but taken as a whole, they illustrate the story of early western railroad development and its subsequent effect not only on Southern California, California, and Nevada, but all of the Southwest."

Architectural Art: Bass Museum of Art

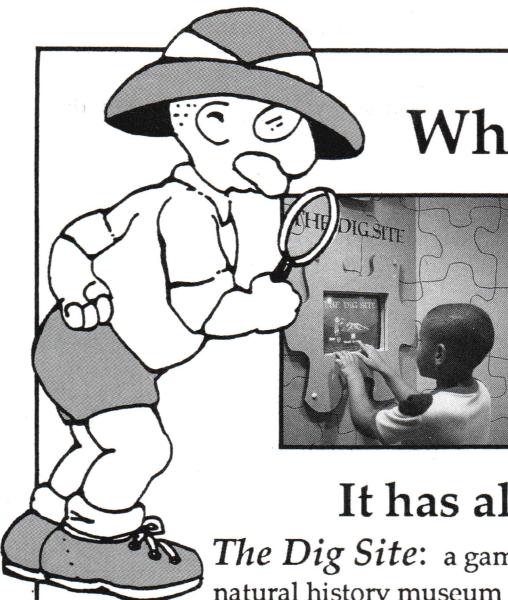
The Bass Museum of Art in Miami Beach has purchased 19 works of architectural art representing 10 living American architects.

The acquisition includes works by architects Michael Graves, Steven Holl, Thom Mayne, Michael Rotondi, Barbara Stauffacher Solomon, and Richard Meier (in collaboration with master printmaker John Nichols). Each work makes its own significant contribution to the museum's growing architectural arts collection, says Bann Williams, museum registrar.

The purchase includes six prints by Graves, the museum's first acquisition of his work; a landscape architectural drawing by Solomon, the museum's first work of landscape architecture; and the lithograph *Berkowitz House* by Holl, one of the few residential prints in the purchase.

The acquisitions join nearly 100 works of architectural art already held by the Bass Museum. The museum's collection focuses on the post-World War II era and the Art Deco era of the first half of the 20th century. (The facility's architecture is Art Deco, and the museum is located in the Miami Beach Art Deco district.) Prints, drawings, and photographs make up the current focus of the collection, but Williams says the museum's goal is to expand its holdings to include models and decorative arts such as furniture and textiles.

The 19 works were purchased with grants from the National Endowment for the Arts and the Friends of the Bass Museum.—*Nina G. Taylor*



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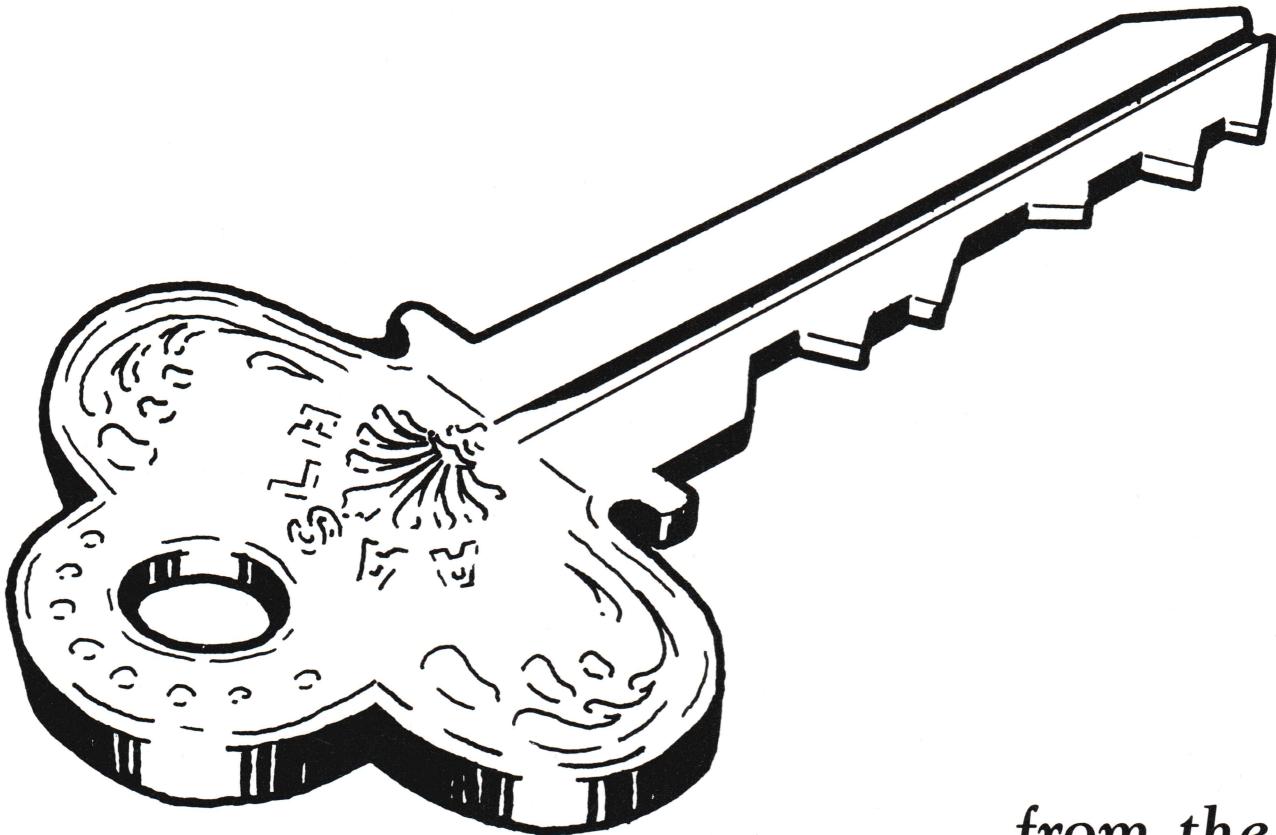
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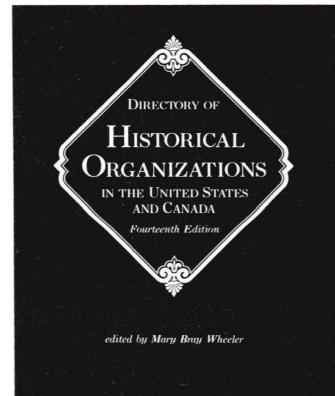
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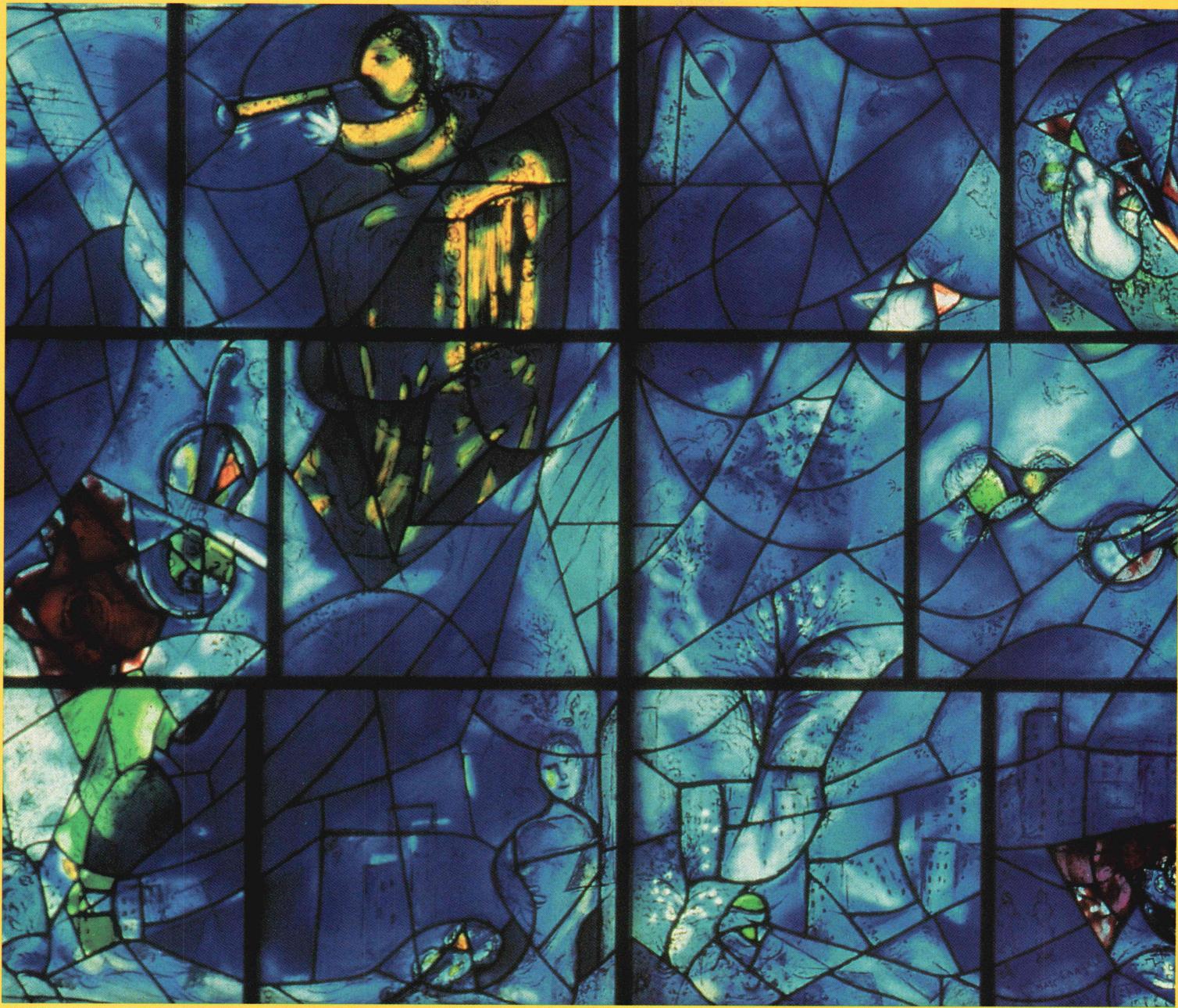
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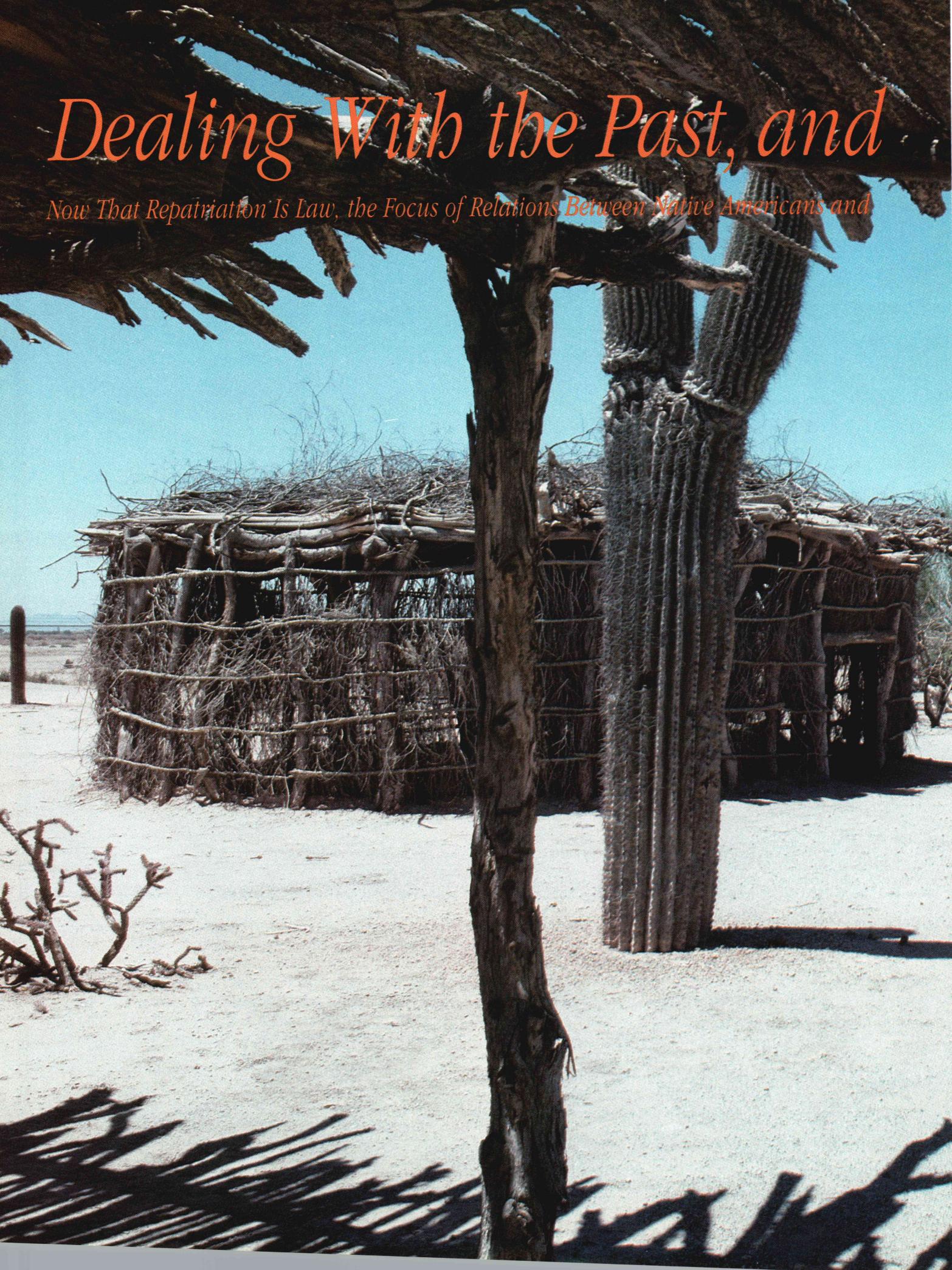
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Dealing With the Past, and

Now That Repatriation Is Law, the Focus of Relations Between Native Americans and



Looking to the Future

Museums Is Perhaps Shifting to the Issue of Control Over One's Heritage

By Raymond H. Thompson

U.S. museums in the past several years have been haunted by the specter of the repatriation and possible reburial of at least a part of their Native American collections. Journalists, who noted the emotional and strident nature of the political debates, have had a field day pitting Indians against museums in a variety of confrontational scenarios. The leaders of national Indian organizations have emphasized the moral and ethical issues raised by museum collecting activities and curatorial practices, even insisting that the human rights of deceased Indians were being violated. And museums have cited their legal and fiduciary responsibilities and joined with archaeologists and others in pointing out the value of the collections to future generations.

Events of recent months have shifted the emphasis away from the debate over repatriation itself to a concern for how it can be accomplished. Several states, including Arizona, have enacted laws either allowing or requiring repatriation. One of the final acts of the 101st Congress was the passage of the Native American Grave Protection and Repatriation Act, which establishes a national policy for the repatriation of certain museum collections to Native American groups with valid claims (see article on page 91). Passage of the federal law is the result of negotiation between AAM and Indian leaders. Many, but not all, of the concerns of the museum community were addressed by the compromises worked out in the negotiations.

The passage of that federal legislation brings to an end one phase in the relationship between Indians and museums and begins another during which relationships will undergo many additional changes. Given the fairly short timetable mandated by Congress for the completion of the repatriation process, the maturing and improving of the museum/Indian relationship will occupy most of the final years of this century. Many matters will have to be addressed in detail, such as the criteria for cultural affinity, the concept of sacredness, the methods of inventorying and documenting collections, and the cost of all aspects of the process.

Because the stimulus for this activity is federally mandated repatriation, we in the museum community will be tempted to focus on repatriation and reburial as the key issues. I believe that it is a serious mistake to take such a simplistic view of this complex pro-

Raymond H. Thompson is director of the Arizona State Museum, University of Arizona, Tucson.



Museums can help maintain the crafts of Native American people by promoting the wares in museum gift shops—such as this one at the Gila River Indian Community's Arts and Crafts Center in Arizona.

cess. Although repatriation and reburial *will be* important activities during the next several years, they are no longer the main issue. The most important issue now is—and probably always has been—the control of one's heritage.

It is precisely with respect to the control of one's heritage that American Indians find themselves disadvantaged. The last half of the 20th century has not been a good time for the continuity and preservation of American Indian traditions, languages, and religions. The forces of change have caused the disappearance or serious deterioration of many of the traditional ways of life that had survived reasonably intact into the early years of this century. Many Indian communities are understandably concerned and justifiably alarmed: Not only are they experiencing massive loss of their cultural heritage, but they also lack the resources—social, cultural, political, and financial—to stop this runaway process of cultural deterioration.

At a time when Americans of all kinds are vigorously and successfully searching for their roots, Native Americans find themselves at a frustrating disadvantage in dealing with their past. A few Indian communities have been able to preserve a great deal by developing culture centers and museums, sponsoring oral history programs, and stimulating interest in learning and recording their native language. Others, with little of their culture left to preserve, have tried to rescue whatever remains to recreate or reconstruct their heritage. In those cases in which the isolation from traditional culture is greatest, they have even set about to reinvent their past, their traditions, and their religion, just as some descendants of various European immigrant groups have selectively and often romantically assembled a package of

Overleaf: The Gila River center in southern Arizona includes these traditional dwellings as part of an adjoining heritage park.

traits to serve as a symbolic reminder of their group origin and identity.

Indians are at a disadvantage when it comes to preserving and controlling their heritage, because they generally lack a solid institutional base that can provide the continuity from the past into the future. Other groups in American society have been able to create such institutional bases by establishing and maintaining museums that permit them to take control of their heritage and the interpretation of it. All of this is possible for most groups because of that incredible resource, the voluntary organization.

Indians lack this great middle-class source of strength, largely because of their special relationship with the federal government. If the national policy on repatriation as proclaimed recently by Congress is to work at any level beyond the minimum, efforts need to be made to obtain federal support for the establishment of tribal museums. The \$500,000 appropriated to the Department of the Interior to assist Indian tribes in the preservation of their cultural heritage is a modest but encouraging step toward that goal. Only when the goal has been reached will Indians be able to control their own heritage—and only under those circumstances can repatriation truly be effective.

The Australian Example

Although indigenous, aboriginal, and native peoples all over the world have similar problems, only one other modern nation, Australia, has attempted to deal with such problems through national policy. The Australian laws passed less than a decade ago emphasize control over collections by the Aborigines rather than repatriation, although some collections have been repatriated to Aboriginal groups. It is useful to examine the consequences of the Australian action as a guide for the implementation of our own new national policy.

Despite dire predictions during the Australian debate over the passage of those laws, there has been neither massive loss of collections nor disastrous impediment to research on Aboriginal culture. Some repatriation and some reburial has occurred, but the main result of the Australian laws is reflected in the new relationships that have emerged between Australian museums and Aboriginal peoples.

The level of interaction between them has increased to their mutual benefit. These interactions now take place in a much broader social and political context than was the case prior to the laws. Aborigines regularly consult on many museum matters and participate in making decisions in documenting collections, planning and mounting exhibits, and determining access

to sacred and secret objects. Museums have provided important cultural and genealogical information, developed exhibits as joint ventures with Aborigines, promoted craft arts and helped develop markets for them, and agreed to safeguard objects and items of information of significance to Aborigines.

These examples of the successful interaction of Australian museums and Aborigines in a broad range of social and intellectual contexts is of great interest and encouragement to me, for at least here in the Southwest (especially Arizona and New Mexico), museums have a long history of similar relations with Indian communities.

The Australian experience suggests that museums in the Southwest are in a good position with respect to the implementation of our own new laws. The many Indian groups in the Southwest have worked with museums in so many different ways that an important degree of mutual trust and respect has developed. The value of this trust is not that we never disagree, but that we can disagree amicably, talk out the problem, and reach a mutually satisfactory solution.

Our museums have helped Indian artists and artisans revive old designs, improve methods, maintain quality production, market their products, and exhibit outstanding examples. During the early decades of this century, the Museum of New Mexico and the School of American Research in Santa Fe helped Pueblo Indians in the northern Rio Grande Valley convert their pottery making from a tourist trinket industry to a successful craft art and in the mid-1920s created funds to purchase outstanding pieces. They established juried art shows and competitions and helped organize the Santa Fe Indian Market. Somewhat later, the Museum of Northern Arizona in Flagstaff began sponsoring annual shows for Hopi and Navajo crafts. A Zuni show was added a few years ago. These shows promote high-quality workmanship by awarding prizes and help maintain a viable market through special auctions and sales. The Heard Museum has sponsored an annual Indian fair that gives Indian artisans access to the large Phoenix urban market for Indian craft art.

These programs are of longstanding benefit both to Indians and to museums and are exactly the kind of programs that Australian museums have begun to develop in response to the national policy that gave control of museum collections to the Aborigines.

The vast majority of museums of the southwestern U.S. have involved Indians in collecting, documenting, exhibiting, and interpreting collections. Widely held views about the self-

determination by Indian communities has led to a variety of mutually agreed-upon policies and actions on interpretation, exhibition, access to sensitive collections, and repatriation. The Museum of New Mexico and the Arizona State Museum at the University of Arizona have been involved in a number of repatriation efforts, some of which have involved reburial. These transactions have been characterized by civil and reasonable dialogue, full respect for cultural differences, legal niceties, and research concerns. Cooperative activities have greatly outnumbered confrontational situations.

Several Indian tribes have provided responsible leadership in developing new approaches, sponsoring debate on key issues, and supporting new legislation. In Arizona, the Hopi sponsored successful state legislation to protect burials on private land from desecration and looting, the first protection of any kind that Arizona has provided for archaeological remains under private ownership. The Pima and other southern tribes, working through the Intertribal Council of Arizona, obtained legislation that strengthens protection for burials on state land and sets forth the basis for repatriation of collections in state institutions. In New Mexico, the Zuni have gained international recognition for their well-reasoned and well-communicated position on the proper disposition of sacred objects, such as the so-called Zuni war gods. Several museums in various parts of the country, including my own, have returned war gods to the Zuni un-

A basket maker at the Hoo-hoogam Ki Museum near Scottsdale, Ariz., demonstrates her craft during museum hours and then places the baskets for sale in the museum shop.



der circumstances that have greatly improved Indian/museum relationships.

Because of the special relationship between Indian tribes and the federal government and the resulting removal of Indian land from the state tax base, state institutions often have serious limitations on the nature of the services they can offer to Indian communities. Museums in the Southwest, however, have been able to find other resources to fund services to Indians in a way that broadens the social context for their interactions with Indians. The Arizona State Museum has recently completed a survey of the needs and desires of Indian communities in Arizona and adjacent states with respect to existing or planned museum facilities. The survey was carried out in close collaboration with the staff of the Colorado River Indian Tribal Museum, the oldest Indian museum in Arizona. The project was funded by the Rockefeller Foundation and follow-up consultations for the Indian tribes were provided by the Arizona Commission on the Arts using a special grant from the National Endowment for the Arts. We hope to be able to continue to provide technical services to tribal museums in the region (see article beginning on page 52).

There are, of course, examples of excellent relations between museums and Indian communities in other parts of the U.S. By citing examples from the region where I have the most experience, I do not wish to ignore successful activities at other institutions such as the Alaska State Museum, the Plains Indian Museum, the New York State Museum, and the Peabody Museum at Harvard University, which recently returned to the Omaha tribe objects it had held in trust for them for almost one hundred years (see the article beginning on page 41).

Respecting Tribal Differences

Another aspect of the Australian experience that reinforces what we have learned in the Southwest concerns the importance of recognizing and respecting tribal differences. The concept of the Indian as a stereotypical vanishing Red Man is a product of 19th-century racist thinking that has no place in today's world. The richness and diversity of American Indian cultures are reflected in the fact that each Indian tribe has its own cultural tradition with its own special character. These living Indian cultures are not anxious to give up their cultural independence, their linguistic differences, and their religious integrity as a result of some emotional national effort to paint all Indians the same shade of red.

In the September 1990 issue of *Curator*

magazine, Christopher Anderson notes that one of the productive themes that is emerging from the Australian experience is the idea that objects in a museum have meanings beyond the aesthetic and historical significance that museums ascribe to them. An object is the embodiment of social meanings that represent relations between people. The challenge to museums today is to discover those meanings and to use them to improve their relations with Indian groups.

The passage of recent national legislation that opens the door for transferring control of Indian heritage to Indian people serves to remind us of the opportunities available to those museums that are willing to face that challenge and to grow and mature as viable institutions in U.S. society. Museums must look beyond repatriation and begin to welcome Indian tribes into the American preservation community, so that the tribes can join with the other groups that make up our society to celebrate the incredible cultural diversity that is one of our country's most important assets. □

Tell Us Where You Stand

In discussing the state of affairs between Native Americans and museums, Arizona State Museum Director Raymond H. Thompson writes, "Although repatriation and reburial *will* be important activities during the next several years, they are no longer the main issue. The most important issue now is . . . control of one's heritage." The passage of repatriation legislation, he adds, "serves to remind us of the opportunities available to those museums that are willing to . . . mature as viable institutions in U.S. society." Our *Your Vantage Point* question:

Do you concur that the focus of relations between museums and Native Americans is shifting away from issues of repatriation and reburial? And should museum professionals be sanguine about the future of those relations?

Let us and your colleagues know what you think. To air your opinion, turn to the reader service card facing page 96, and write your comments on the card. Then drop the card in the mail (we've already paid the postage). As part of a regular feature of *Museum News*, we'll collect your comments and report on them in the March/April issue of the magazine.

Thanks.

Success Stories

These Museums Are Among the Many That Shun Confrontation and Join With Native Americans to Establish Mutually Beneficial Relations

Behind the headlines about museum repatriation of human remains and sacred materials—and often well outside the view of the public—many museums have been working diligently to foster good relations with Native American groups and cooperate in the proper disposition of remains, funerary objects, and other sensitive materials.

Some of these efforts might well serve as examples for a museum profession that is trying to balance its mission of preserving the nation's

material culture with the needs and desires of native peoples. What follows is a sampling of such efforts.

By Evan Roth

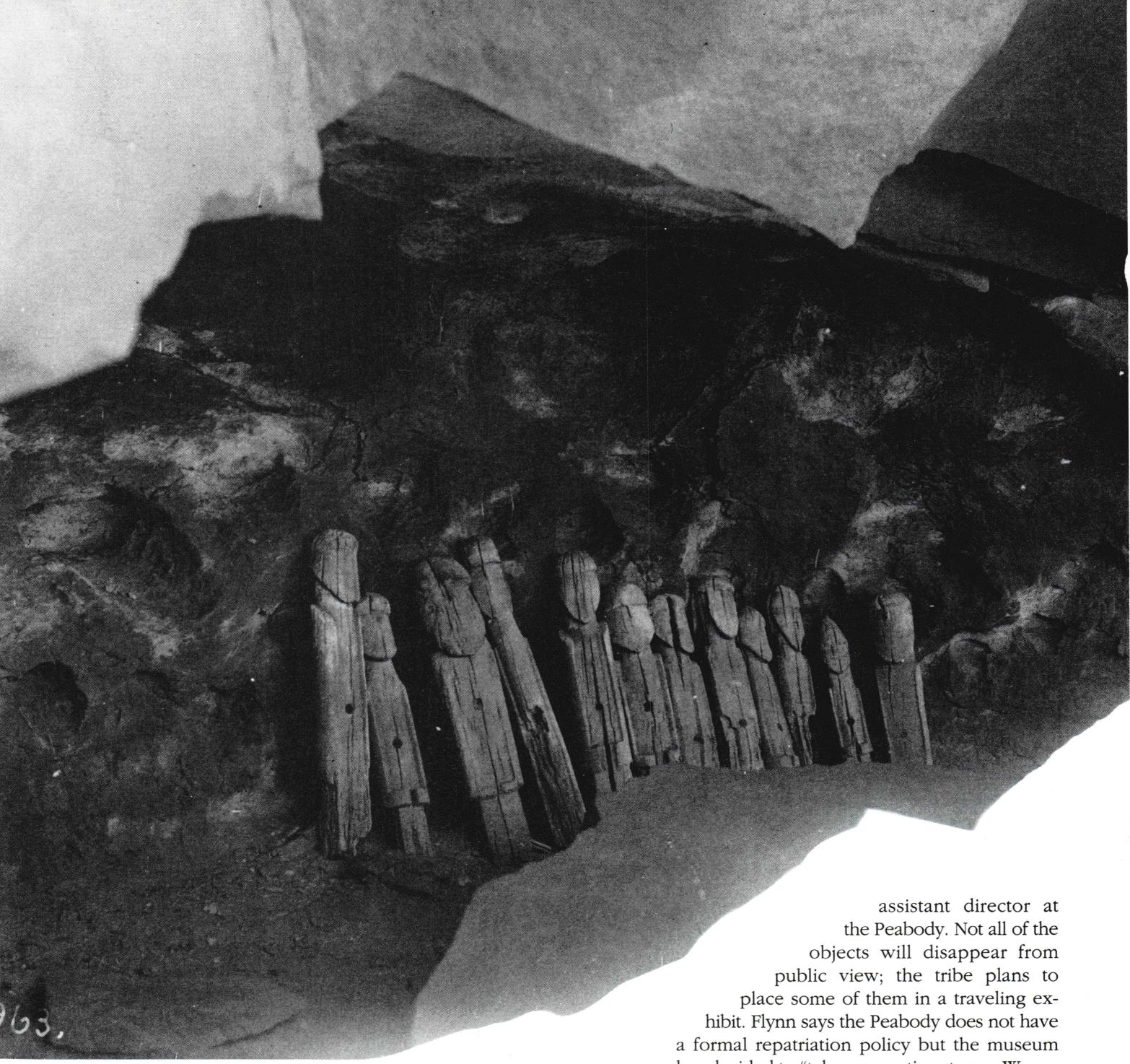
**Peabody Museum of Archaeology and Ethnology
Harvard University**
Cambridge, Mass.

Having been hit by several devastating epidemics a century ago, the Omaha Indians of Nebraska feared they would die out and their culture be lost forever. The Omahas lived a settled, peaceful life along the Missouri River and were frequent targets of marauding Sioux. As their numbers dwindled, the last traditional chief proposed that the Omaha's tribal objects be given to the Peabody Museum of Archaeology

Clifford Wolfe, an elder of the Omaha tribe, blesses artifacts the Peabody Museum in Cambridge, Mass., returned after a century-long loan.

Evan Roth is an associate editor of Museum News.





and Ethnology at Harvard University for safekeeping. The museum considered it a "long-term loan."

When the Omahas, having recovered during the 20th century, two years ago informed the Peabody that they were now capable of caring for their tribal goods, the goods were returned. Among the first objects to be returned was the tribe's sacred pole, an eight-foot cedar tube with a scalp at one end that served as the central sacred object in daily life. The pole was repatriated a year ago. Since then, more than 200 objects, such as sacred medicine bundles, have been returned to the Omaha reservation near Homer, Neb., according to Larry Flynn, an

assistant director at the Peabody. Not all of the objects will disappear from public view; the tribe plans to place some of them in a traveling ex-

hibit. Flynn says the Peabody does not have a formal repatriation policy but the museum has decided to "take a proactive stance. We are interested in cooperating with Indian tribes."

The Peabody has between 15,000 and 20,000 skeletons in its collections—the remains of American Indians among them—but so far no tribe has requested their return, Flynn says. The museum is anticipating requests for the return of remains and objects, so it is forming a Native American advisory group, made up mostly of representatives of New England tribes. The committee, once established, will help the museum formulate policies and procedures for dealing with repatriation and other issues. This will not be the first such committee at the Peabody: Several years ago, the museum formed a panel to advise it on a



The Zuni tribe's patient work with museums, including the Museum of New Mexico, has resulted in the return of many of their sacred war gods. This photograph, taken at the turn of the century, shows the gods in a tribal open-air shrine and is one of a few historical images the Zunis allow to be published.

new Hall of the North American Indian.

Says Flynn: "We are working under the assumption that most requests will be reasonable, and that all parties will be reasonable."

The Omahas, meanwhile, have been working with the University of Nebraska in Lincoln on the return of the remains of 93 tribe members. Under an agreement between the tribe and the university, researchers will conduct a comprehensive study of the skeletons until May, when the remains will be returned. Among the anthropologists conducting the study is a member of the Omaha tribe.

"I naturally support the aspirations of my people for the repatriation of remains," the anthropologist, Dennis Hastings, told *The New York Times*, "but as an anthropologist, I also realize that more might be lost than gained for the tribe if the bones were reburied before they were adequately studied."

Museum of New Mexico

Santa Fe, N.M.

The Museum of New Mexico has served for years as a repository for Native American remains collected by state and federal government agencies. As of November 1990, the museum had 1,016 skeletons, some having been in the collection for 80 years.

Director Thomas Livesay says that periodically, museum officials would ask anthropologists about the need to continue storing the bones: "We always got the same answer—'future, future, future. . . . We need them for future examination and future knowledge.'" But in 1987, the museum decided it was time to take a critical look at the collection of remains. "We had one of the largest collections in the Southwest. We felt we needed to play a leadership role," says Livesay.

The Committee on Sensitive Materials, including curators, an associate director, a Native American member of the museum's board, and Livesay, was formed. Internal meetings were held, as were meetings with the museum's Native American Advisory Committee, which had been formed two years earlier when the museum began building its Museum of Indian Arts and Culture. The museum also conducted public meetings. "Sometimes you can learn a great deal just by listening, rather than talking," says Livesay. "We tried to do a lot of listening."

The result was a recommendation for a "pro-active" policy on repatriation. Now undergoing a third revision, the policy calls on the museum to contact tribes, inform them of the museum's holdings, and consult with the tribes on the disposition of sensitive materials. "We do not wait for Native American tribes to contact

us; we contact them. We actively solicit their opinions," says the director. In addition, the policy encourages the Museum of New Mexico to assist other museums that may have sensitive materials Indian tribes may want returned.

Livesay says the museum's first effort to contact Indian tribes by letter was largely unsuccessful. The museum learned that many tribes don't respond to business letters alone; personal contact was required. Consequently, each tribe was contacted by a Native American member of the museum staff.

The first tribe to work closely with the museum was the Zunis, whose reservation of sandstone mesas, pinyon, and ponderosa is located approximately 150 miles southwest of Santa Fe. The museum informed the Zunis that it had a collection of human remains identified as Zuni; the Zunis told the museum that they did not want the remains returned. While it had been a sacrilege to remove the remains from their burial places, the Zunis said, the remains had lost their "cultural identity" and could not be reburied on the Zuni reservation. Instead, the Zunis asked the museum to continue to serve as custodian of the remains.

This response is not unusual, according to Livesay. He notes that within Indian tribes, there often are diverse opinions about how best to handle human remains.

Although the Zunis have not asked for their ancestors' remains to be returned, the tribe has insisted on the repatriation of their war gods—their most sacred objects—and have conducted a program that is a model for cooperation between museums and Native Americans.

The war gods are wooden statues of two Zuni gods who were brothers. According to tradition, pairs of the war gods are made at various times of the year; the tribe's bow priest then places the war gods in shrines, where they are exposed to the elements. They are meant to disintegrate; in so doing, they provide protection for the tribe. The war gods are considered communal property and therefore may not be sold or given away by anyone in the tribe. In the past century, however, many of the gods have been taken from the unattended and unprotected shrines and have ended up in museums and private collections.

In 1978, the Zuni tribal government inaugurated a program to recover the war gods, first approaching museums the tribe knew had war gods in their collections. Combining persistence with gentle persuasion, the tribe has recovered more than 40 war gods, most of them from museums. "Our approach is that we sit down and patiently explain to museum people

our side of the story, what the war gods mean to us. It is a process of education," says Barton Martza, the Zuni head councilman who has led the effort to recover the war gods.

According to anthropologist T. J. Ferguson, who serves as a consultant to the Zunis, one reason the Zunis have been successful is their willingness to work with museums. "Zunis encourage documentation, taking photographs, measurements, and so on, before a museum returns its war god," Ferguson says. "We have found it counterproductive to be demanding and adversarial." (The Zunis are, however, firm in their demand that the documentation be limited to research purposes; photographs, for instance, are not to be publicly displayed.)

Another element of the Zunis' success is their sophistication. They are well armed with legal opinions to show that the war gods are communal property; therefore, all of those that are found to be off the reservation are in essence stolen property. They also have a team of archaeologists and anthropologists who work directly with the professional staffs of museums.

The Zunis have formed a fruitful partnership with the Museum of New Mexico. The museum has served as a conduit for the return of 34 war gods. According to Ferguson, the Zunis prefer to recover their war gods by sending a bow priest and a member of the tribal council to the museum or private collector. Because of the lack of travel money, a direct transfer is sometimes impossible. In these cases, the war gods are transferred to the Museum of New Mexico, where they are housed until the bow priest and council member are able to retrieve them.

Science Museum of Minnesota

St. Paul, Minn.

In 1990, the Science Museum of Minnesota in St. Paul, prompted in part by a state law, divested itself of the 68 Indian skeletons and associated materials that had been in the museum's collection for 30 years or more. The repatriation illustrates the compromises being worked out between the museum community and Native Americans and the increased sensitivity of museums toward their concerns.

The Minnesota Cemeteries Act requires institutions in the state to repatriate all skeletal materials, through the State Archaeologist's Office, to the Minnesota Indian Affairs Council, which represents the various tribes in the state. In a compromise designed to balance the interests of Indians and researchers, institutions such as the Science Museum are permitted to take samples of the bones and analyze them before they are reburied. Last year, the state legisla-

ture appropriated \$90,000 for reburials, and most of the money has been used to pay for scientific analysis of the bones.

The Science Museum has long been concerned about the views of Native Americans in Minnesota. The museum 17 years ago formed an Indian Advisory Council, which advises the museum on all acquisitions and exhibits of Indian artifacts. According to Dan Swann, curator of ethnology, the museum's accession and deaccession policies express concern for religiously sensitive materials. The museum no longer "actively" acquires such materials, he says. The museum's policy is to "act in good faith" when dealing with Native Americans.

The museum is performing an inventory of materials that might be subject to requests, Swann says, adding that the museum expects "to enter into negotiations" with several tribes in the coming months for the return of other materials in its collection.

The Science Museum of Minnesota is not alone in the state in repatriating its collection of remains. Last summer, the University of Minnesota in neighboring Minneapolis agreed to return its collection of 1,000 remains excavated from Indian burial mounds. The university's museum spent \$50,000 over two years to study the bones in anticipation of their return.

Alaska State Museum

Juneau, Alaska

The Alaska State Museum and the predominant local native group, the Tlingets, have formed an unusual partnership for handling materials in the museum's collections.

According to Curator Steve Henrikson, the museum and the Tlingets are joint owners of some objects. In 1985, for instance, the museum and two Tlinget groups purchased a crest hat at auction; the crest hat is in the museum's collection for its protection, and the Tlinget groups have liberal borrowing privileges. In other cases, the museum serves as the custodian of objects that are on long-term loan from the Tlingets. The museum also serves as a neutral third party when there is a dispute among various clans of the Tlingets—a large and heterogeneous group of native Alaskans. The relationship between the museum and the local native peoples illustrates that Native Americans hold diverse views about museums and about the Native American materials in museum collections.

The Alaska State Museum has a collection of skeletal remains, and it is willing to return them. "Our small collection has been studied by our physical anthropologist, and we've obtained all the information the state of technol-

ogy will allow," Henrikson told *Museum News*. "There is the potential for advancements in technology, but we don't believe that is sufficient reason to keep the remains." Henrikson says the museum has presented an inventory of the remains to the Tlingets, but the Tlingets have not yet made a request for their return. Nor have the Tlingets made any request for funerary objects that are in the museum's collection. He allows that the museum's inventory of such items has not been widely circulated, but it is available to the Tlingets.

The museum's policy on repatriation is, says Henrikson, "in a state of flux," in part because the museum had been waiting to see what kind of law Congress passed with regard to repatriation issues. In the meantime, he says, the museum considers repatriation requests on a case-by-case basis—completely reviewing the evidence to support each request and balancing the request with the educational and public benefits of keeping the materials in the museum's collection.

The Tlingets, grouped in various clans and "houses," do not speak with one voice on the issue of the disposition of their objects in a museum's collection. For instance, Henrikson tells of a case in which the Tlingets received four house posts in a court settlement. A member of one clan wanted to sell the house posts, and another member objected. The court settled the matter by placing the posts in the museum's custody until the Tlingets build a new museum of their own.

Henrikson says these differences within the Tlingets cause the museum some concern when dealing with the issue of repatriation. "Our concern is that we don't want to have to decide which group is the most appropriate to return objects," he said. "The native peoples need to work this out among themselves. They may decide that the museum is the most appropriate repository. . . . Some want these objects back, some don't."

Missouri Historical Society

St. Louis

Between 1906 and 1907, Gerard Fowke completed a series of excavations along the Missouri River in central Missouri, recovering the skeletal remains of Indians that subsequently ended up in the Missouri Historical Society in St. Louis. There they were housed for 80 years. The bones were for the most part unidentifiable by tribe; none of the skeletons was complete. According to Robert R. Archibald, the historical society's president, the anthropologists determined the remains "had little ability to yield information of any value."

So last spring, Archibald says, the society decided to deaccession the remains. He contacted Evelyne Voelker, a Comanche Indian who is director of the American Indian Center of Mid-America in St. Louis, to work out arrangements for a proper reburial of the remains. "They are the first to come forward," Voelker said of the society's decision to voluntarily rebury the remains.

Last June, a highly publicized ceremony was performed at the historical society to purify the



materials, the people who have handled them, and the building in which the remains rested for so many years. Using a beaded eagle feather, Voelker fanned the smoke of smoldering cedar over a small box that contained the remains. "Today is a good day. We pray for more good days like this," she said, thanking the society for allowing her to follow "the inherited responsibility we have as Indian people to return the remains of those who are descended from the arms of Mother Earth." Following the tradition of giving a gift in return for a gift received, Voelker presented the society's registrar, Magdalyn Sebastian, with a fringed purple shawl.

"We want to make the public aware that skeletal remains should be returned to the ground," says Voelker. "If people say they respect the American Indian culture, they can't ignore the beliefs of that culture. We set up a situation that was not confrontational, and we believe other situations can be settled in an amicable way. It is in an institution's best interest to take a positive, aggressive stance." □

Evelyne Voelker, a Comanche Indian, purifies human remains with smoking cedar in a ceremony at the Missouri Historical Society. The remains were repatriated after 80 years in the museum's collection.

Policy in Practice

In Determining "the Right Thing to Do" About Repatriation of Items in Its Collections, Chicago's Field Museum Built a Policy on the Twin Foundations of Trust and Respect



By Jonathan Haas

With the recent passage of the Native American Grave Protection and Repatriation Act by Congress (see article on page 91), U.S. museums have entered into a new era of building relationships with native peoples.

In the discussions that many of us in the museum world have had over the proposed legislation, a growing consensus has emerged that museums should not look at the repatriation movement as something that should be resisted or considered harmful to their mission. To the contrary, museums should play an ac-

tive role in helping define basic principles of repatriation that both address the concerns of native peoples and are in harmony with the intellectual, educational, and fiduciary responsibilities of museums. This specific piece of legislation is the beginning, not the end, of a dialogue between museums and native groups

The Field Museum's replica of a mid-19th-century Nebraska Pawnee Earth Lodge was constructed with the guidance of members of the Pawnee tribe.

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about the treatment, care, and repose of ethnographic and archaeological collections.

Many institutions have worked out their own repatriation policies independent of the federal efforts, and in many cases, these policies go well beyond the federal legislation. I would like to offer here a perspective from a large natural history museum—the Field Museum of Natural History in Chicago—as our institution has taken on the challenge of determining “the right thing to do” with regard to our ethnographic and archaeological collections from around the world. Because we have significant holdings from many different native groups in the U.S. and abroad, we have had to view the repatriation issue in multiple dimensions and from different directions.

During the past two years, the Field Museum has been meeting and talking with representatives of the Native American community to help our institution recognize and more fully appreciate their concerns about the treatment of human remains, sacred objects, and objects of great cultural significance. Although our museum has worked with many different native groups in the past, we now are trying to establish and develop a new kind of relationship with Native Americans and other native peoples from around the world. Its foundations are fairly simple: trust and respect.

Our first step toward building this affirmative relationship was formal passage of a repatriation policy in 1989. This policy specifically allows for the return of human skeletal remains and associated funerary objects to the living descendants of specific individuals or culture groups. The policy was developed in response to a growing recognition of the need to comply with native peoples' wishes to have their ancestors removed from the museum and returned for reburial or reconsecration according to traditional practices.

Although this policy was initiated to respond to the well-articulated concerns of Native Americans, it directly applies to all other cultural groups as well. We believe that such a policy cannot be limited to just one group but must be applied to all as a general principle of human equality. The principle therefore transcends the law, and we now are involved in a discussion with groups not only from the U.S. but also from Australia and Canada for the return of remains. In the case of native peoples from foreign countries, repatriation is contingent on having a standing policy on the part of the foreign government to allow for the remains of deceased individuals and the associated grave objects to be returned to their original spiritual repose.

In establishing our repatriation policy, we tried to balance evolving public policy with the museum's standing fiduciary responsibilities under the laws of the State of Illinois. In both the development and implementation of our policy, we are seeking the advice and counsel of the office of the Illinois Attorney General. We are fundamentally a state institution and so are bound by state law with regard to what we can and cannot do with our collections. In further recognition of our legal position within the state, our policy states that if disagreement exists about the materials to be returned or the disposition of these materials, the museum will submit the disagreement for resolution to an impartial third party, as authorized under the law of Illinois.

Applicability of State Law

The applicability of state law is especially relevant when looking beyond human remains to sacred objects, unassociated funerary objects, and objects of inalienable cultural patrimony. The new federal legislation mandates that such objects also will be considered for repatriation, but there is a direct recognition of the primacy of the application of state laws in determining the right of ownership to specific collections. Thus if a museum can demonstrate ownership under state law, it cannot be forced to repatriate an object. Establishment of ownership under either federal or state law, however, is not the only factor to be considered in handling repatriation requests.

We currently are working with a group from Canada who contacted us to discuss the possibility of the return of certain sacred objects in our collections. When two traditional religious leaders from this group visited the museum, we took all of the objects out of storage for them to examine. They immediately focused on a relatively small number of objects that have particular sacred significance and expressed concern about the treatment of these objects and about the possibility of returning them to their people. Because these are Canadian Indians, the new federal law does not apply, and furthermore, our records show that the objects were legally purchased almost a century ago. The legal circumstances behind the acquisition of these objects, however, do not absolve the museum of the responsibility to fully consider the repatriation request.

As a result, we now are engaged in an effort to find a way to address the concerns and wishes of these religious leaders and still uphold our responsibilities under state law. Several possibilities are being discussed, including the exchange of some of the most important

“Although our repatriation policy was initiated to respond to the well-articulated concerns of Native Americans, it directly applies to all other cultural groups as well. We believe that such a policy cannot be limited to just one group but must be applied to all as a general principle of human equality”

historic objects for objects of modern material culture (which are poorly represented in our collection), having some of their young people visit the museum to use the collections as a foundation for duplicating some of the objects, and discussing ways in which certain objects might be taken back for use in traditional ceremonies and then returned to the museum for storage. At the request of the two religious leaders, we also are moving the different parts of the collection into a common storage area so all the pieces can be together.

In addition to our formal repatriation policy, the Field Museum is taking further steps to build better relationships with the Native American community and to seek Native American counsel on our exhibits and collections. Several years ago, we began removing Native American human remains from display

This cutaway replica of a Kwakiutl house, part of the Field's Northwest Coast exhibit, was built by Kwakiutl Indians.



in the museum. This was not done in response to any specific requests, but rather in general recognition of the concerns of the Native American community about such displays. Last year, the last of such remains was removed from display.

The decision to remove Native American remains from public exhibit led to the inevitable question of whether *all* human remains should be removed from exhibit. Should not the mummies also go? the shrunken heads? the human bone tools from China and the Neanderthal skull cap? These are not easy questions for a large museum of natural history, and I cannot offer an easy answer. But I can say that the museum is dealing with many different cultures with a wide range of ideas about the treatment of the dead. In the course of considering the appropriateness of displaying human remains from some cultures and not others, it has become clear that this is not an issue to be decided solely by museum administrators. We need the help and advice of people from the different cultures represented in the collections and exhibits of the museum.

One recent example illustrates the complex-

ity of the issue. While developing a major new permanent exhibit on the peoples of the Pacific, questions were raised by the developer about the suitability of displaying human heads from cultures known to practice head hunting. Because two different cultural groups were involved, we contacted representatives of each and got two very different answers. One objected to the display of human heads, and the other did not. But the latter had explicit recommendations about how the skulls should be shown. Accordingly, the skulls have not been included in one section of the exhibit, and in a second, they have been displayed according to the recommendations we received.

Beyond the immediate issues of repatriation and advice about specific exhibits, the Field Museum has initiated a program to bring in community representatives from a range of native peoples to view both the exhibits and the collections in the storage areas. In the exhibit areas, the groups are being asked to provide advice on the accuracy and propriety of the public displays related to their particular culture. Members of the exhibit design and production staffs then are working with museum curators to fix problem areas in specific displays. Because the exhibit area at our museum is so enormous, this review process will take several years.

In addition to providing counsel on the exhibits, the native advisory groups also are reviewing the collections from their particular culture. The purpose of this review will be to help identify sensitive and sacred objects and advise the museum on the proper care and treatment of these objects. We are making every effort to ensure that objects of cultural or ceremonial significance are treated with respect and, whenever possible, cared for in a manner consistent with traditional practices.

The decision to repatriate materials, whether they are human remains or sacred objects, is not an easy one for a museum to make. The ethnographic and archaeological collections at the Field Museum are an irreplaceable resource both for public education and fundamental research into cultural diversity. They represent a vital link in our effort to arrive at a greater understanding of the human condition.

The museum has been responsible for the maintenance and care of its collections for almost a century, and any decisions about the disposition of objects of deep cultural significance must take into consideration the continued well-being of the rich material traditions of the diverse native peoples of the world.

The challenge is before us, and the rewards to be reaped by all involved are great. □

Survival of Culture

Because Most Traditional Materials Are Sacred, Says This Curator, Living Indian Communities Stand to Benefit From Their Return

Now that repatriation legislation has emerged from Congress (see article on page 91), it's too early to assess its ultimate effects on museums. One thing, however, is certain: It will reach deeply into museums as well as into Indian communities. Having been a museum curator for the past 11 years and a Gros Ventre Indian all my life, I view the diverse elements of repatriation in what may be a unique manner. In my view, some of the consequences and yet-to-be-settled questions include these:

■ *Legality of ownership.* Considering the time since the acquisition of many of the items in question, the gift-giving nature of Indian people, and the acquiring impulses among non-Indian people, will proof of ownership be difficult to establish?

■ *Inventories.* Is it advisable to supply detailed inventories of museum holdings? One

method of establishing need and determination is to respond only when the tribe approaches the museum with its request.

- *Use of material.* Will Indian people want to use some of their special religious materials that now are held in museums?
- *Cultural patrimony.* What are its bounds?
- *Potential loss.* Will the nation's American Indian treasures be lost to the public?
- *Care of materials.* Will tribes be able to care for the returned nonreligious materials?
- *Potential abuses.* Will severe poverty in the Indian communities cause the returned

By George P. Horse Capture

George P. Horse Capture is former curator of the Plains Indian Museum of the Buffalo Bill Historical Center, Cody, Wyo.

When Native Americans look for traces of their traditional material and artistic culture, their search often leads to museums, such as the Buffalo Bill Historical Center in Cody, Wyo.



materials to reappear in the marketplace?

■ *Limitations.* Are all acquisitions—past, present, and future—subject to repatriation?

■ *Process and costs.* What will be the actual process and who will bear the financial burdens?

To understand better this complex situation, a historical review is appropriate. First, the action itself—the return or retrieval of something vital to a people—is not new. Virtually all societies at one time or another have been involved in such a process. In the Christian West, King Arthur and his knights undertook crusades to repatriate the Holy Grail. More recently, consider the imminent repatriation to Europe of artworks that were stolen by American soldiers during World War II. Conquerors traditionally “pillage and plunder,” taking booty and controlling it. If they possess it long enough, they believe it is part of *their* national identity, and they claim it as their own.

In this hemisphere, the native inhabitants are prime examples of a looted people. Once a strong, proud, self-sufficient people, their perceptions and life-styles were in step with their maker and the environment. A new people from far to the east arrived on their shores and, armed with great numbers and mechanical technology, routed the Indian people, destroying and looting until only memories and desolate reservations remained. From a population of more than 5 million in 1492, only

have some control over their lives and their material culture. It is degrading to be forever at the whim of others.

Slowly over the following years, as their population increased, so did Indian awareness not only of the new world around them but of themselves. Perhaps Indian people came to realize that for many reasons, they would never be part of the American “melting pot.” After accepting this fact, they began to look at themselves in a new light rather than work to integrate into the non-Indian world. An internal self-appraisal revealed many cultural truths and strengths almost forgotten by the people themselves (and never known by outsiders). This realization produced the determination to clamor for moral justice and for the return and reburial of their ancestral remains.

After the Indian Awareness movement of the 1960s, culminating in the occupation of Alcatraz Island in 1969, Indian people enrolled in colleges and universities across the U.S. as never before. Their areas of study usually related to American Indian topics. For the most part, this trend has continued to the present. Along with the movement came a search for the way home, which eventually led to the study of tribal histories, tribal photographs, recorded tribal languages, and to the courts—where they fought to maintain the current land base, water rights, treaty rights, and seek the redress of old injustices.

As the search for Indian identity continued, it eventually led to museums, where the physical remains of Indian culture often reside. It is in the galleries and storage areas of these museums that one can see the Indians’ traditional artistic heritage: tens of thousands of moccasins, deerskin leggings and shirts, horse trappings, and all the other things created by Indians. Some museums even house the bones of these people themselves.

With their new awareness, the Indian people began to protest the exhibition of their ancestor’s remains, with limited success. It was, and is, necessary that the Indian people have something to say about the disposition of these remains, a right all people should have at the very least.

Native Americans, and perhaps other tribal peoples as well, have therefore a strange and special link with museums that has been described as a love/hate relationship. Many Indians appreciate the fact that for many reasons, the material that has survived is to be found in museums, where it is preserved and researched. The hate aspect comes from the fact that these museums are usually far away from Indian homes, and the materials are hence in-

Native Americans have a strange and special link with museums that has been described as a love/hate relationship. Material that has survived is in museums, where it is preserved and researched. The hate aspect comes from the fact that the museums and materials often are inaccessible

250,000 Indian survivors remained in 1900; only a scant 2 percent of their original land base remains in Indian control today.

History books are filled with horror stories of what happened to Native Americans during this conquest, but not enough people read, believe, or care to allow any effective type of redress and justice to develop. As bad as the losses were in terms of land, lives, and culture, a greater loss was Indian pride. This essential source of strength, which kept them together as a people, was lost along with everything else. For people trying to contend with life and develop self-confidence, it is essential that they

accessible to them. So the Indian people went to the museums searching for ways to restore their culture. For the most part, they were viewed with suspicion or treated with outright hostility.

A complicating factor involves the fact that in the Indian world, most traditional materials are to some degree sacred in nature. One might consider sacredness as a fine morning dew that settled upon everything in their world, softening it with spirituality. Somewhere in this vast Indian world, this sacred moisture condensed into pools, concentrating power into certain objects, such as medicine bundles, pipe bundles, society bundles, and other such paraphernalia. But other items may be sacred as well. The most sacred items are communal and hence vitally important—meaning their repatriation could greatly benefit a living Indian community or group.

As an Indian person, I can see the need in some circumstances for specific Indian groups to have repatriated some of the religious and sacred items that are essential to their survival. Genocide, land loss, looting, alcohol, and all the rest have taken a terrible toll on Indian people since the arrival of the white man. For many Native Americans, Christianity has not been strong enough to be effective, so tribes are looking toward revitalizing the old Indian religions as a formula for survival. An essential part of these Indian beliefs is the material itself. This could include sacred material or material of cultural patrimony. Both give direction, hope, pride, strength, and all the other essentials to survival.

Repatriation Proposition

My first real opportunity to observe repatriation occurred several years ago, when Cheyenne representatives approached our museum (the Plains Indian Museum of the Buffalo Bill Historical Center in Cody, Wyo.) inquiring about a certain item in our collection. It was a polite and respectful inquiry, full of confidence and determination. Over the years, an essential ingredient from their Sacred Arrow bundle had disappeared and made its way into our collection.

The repatriation proposition was put before our Plains Indian Advisory Board. Its members realized that such a sacred item should never be displayed and recommended that it be returned to the Cheyenne. Their reasoning was that the Cheyenne were indeed dedicated, they had confidently identified the item in question, it was an essential part of an ongoing religious belief for the tribe, and perhaps was stolen or misappropriated by others in the first place. The museum's board of trustees

confirmed the advisory board's recommendation, and I carried the item to Oklahoma.

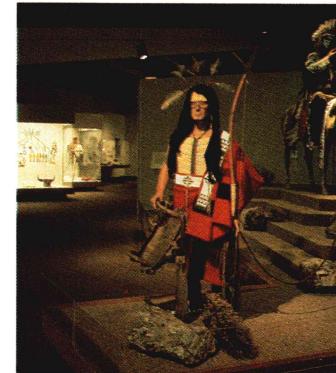
A society leader and friend from the tribe met me at the airport, and we drove west from Oklahoma City to an area where the sacred bundle was kept. He told me that all the society leaders of that southern division were there: the Dog Soldiers, the Kit Foxes, the Bow Strings, and the Elk Scrapers, as well as Chiefs and the Arrow Keeper. I met the friendly and polite group, and an elaborate ceremony was held to mark the item's return.

Part of this returning ceremony was the singing of a special song by the Arrow Keeper. He explained that he was singing the "song of every society of the tribe" because the return of this item was special for the entire tribe and the tribe was made up of all these societies. After the uniting songs were completed, we entered the sacred tipi where the Sacred Arrow bundle was kept. Everyone sat on the ground; the Arrow Keeper and I were placed in the position of honor at the back of the tipi opposite the door.

More prayers were sung and each man in turn addressed me, expressing his heart-felt feelings about the return of this object, how it was essential to their tribe, how the bundle had to be complete to work properly, and how this connection had to be made with the past. All involved were deeply serious and many wept. Almost overcome by emotion, I presented them with the sacred object in the name of my museum. The keeper, with much relief and joy, carefully put it with the rest of the bundle.

Later, as I thought about the events of the day, I felt emotional once again and proud of my museum. I thought that perhaps with all the outreach programs, lectures, exhibits, and other public and educational programs we have accomplished over the years, our museum never could do anything more beneficial than return this sacred object to its tribe. I believe this action to be one of the high points of my professional career—and the ultimate duty and privilege of a museum. What better contribution to a people can a museum provide than to help them survive?

A multitude of questions and issues surely will have to be addressed concerning repatriation, and some might well have to be settled in court. There might even be some abuses. But for the most part, the cultural survival of Indian people is at stake, and I believe the first people of this country should take precedence for once. It would be beneficial for all parties if Indians and museums cooperated and worked closely together on these complex issues. This union is long overdue. □



Exhibits of traditional native life and craft can assist in the survival of Indian communities by being sources of pride.

Help for the Asking

This Experimental Assistance Program to Arizona Tribal Museums Emphasizes Cooperation in Operations and the Repatriation Process

**By R. Gwinn Vivian
and Marilyn Norcini**

The program counts three objectives: provide general technical assistance to existing and developing tribal museums, cultural centers, and similar facilities; assist tribal groups without such facilities in cultural preservation projects; and encourage similar programs in other states

Years of successful contact with Native American groups have signaled a shift in the Arizona State Museum's thinking—from viewing repatriation as a potentially confrontational issue to an evolving partnership between our museum and tribal groups seeking physical and intellectual control of their cultural patrimony. The cultural resources in question range from archaeological and ethnological objects to human remains, recorded oral narrative accounts, and documentary materials including photographs, legal records from court claims, and research manuscripts.

Our guiding principle has been that museums have a responsibility to assist tribal groups before, during, and after repatriation (see article beginning on page 36). It is important for us to assume the role of facilitators in the exploration of possibilities rather than to promote a single concept of how tribes should use repatriated materials and information, even when a tribe has chosen to establish a museum based on a relatively western model.

Preliminary results of a program we call TM-Tech, a Tribal Museum Technical Assistance Program initiated in 1989 by the Arizona State Museum in cooperation with the Arizona Commission on the Arts, suggest we are following a national trend by emphasizing cooperation in the daily operations of tribal educational and research institutions as well as in the repatriation process.

Believing in the efficacy of a state-level program of evaluation and assistance (as opposed to a national program), the Arizona State Museum began by identifying 14 existing or planned tribal museums in Arizona, on which preliminary data were collected. We then initiated a pilot project with the Colorado River In-

dian Tribes (CRIT) Museum at Parker, Ariz., to devise a checklist of evaluative criteria that took into account the unique histories, operations, and problems of tribal museums. Funding came from the Rockefeller Foundation for this part of the project.

Tasks included testing the checklist with the help of the CRIT Museum and initiating a field survey of approximately 75 percent of the 14 operational and formative tribal museums and cultural centers in Arizona. Upon further deliberation, we revised the program orientation and broadened its scope to embrace the needs of tribal groups that did not have or were not planning a tribal museum but that had specific cultural preservation needs, such as establishing a tribal archive or promoting the retention of a tribal language.

As of October 1990, 17 requests for assistance had been completed, and a full assessment using the consultant's checklist developed by the Arizona State Museum and CRIT staffs was planned for five museums. More specialized needs were met in 12 other cases. Examples include developing a museum organization at Zuni Pueblo, providing collections management assistance at the Ak-Chin Ecomuseum, providing cultural resource management training for the Fort Mojave Tribe, and developing facilities at several museums or cultural centers. About half of the remaining groups we contacted did not have a current need for help; others will be scheduled for assistance in 1991 if a second year of funding is made available through the Arizona Commission on the Arts.

As our field interviews progressed, we became increasingly aware of the variety of Native American facilities for cultural preservation within our state. We initially assumed that there would be a general pattern to the development of tribal museums, but we soon discovered that each type of tribal cultural organization follows the structure of the respective community. Thus, within the 15 Native American cultures represented in Arizona (Apache, Chemehuevi, Cocopah, Havasupai,

R. Gwinn Vivian is associate director of the Arizona State Museum, University of Arizona, Tucson, Ariz. Marilyn Norcini is a doctoral candidate in the university's department of anthropology.

Hopi, Hualapai, Maricopa, Mojave, Navajo, Paiute, Pima, Quechan, Tohono O'odham, Yaqui, and Zuni), no one tribal museum pattern exists. Rather, we faced an array of institutions including cultural centers, ecomuseums, research and educational centers, and tribal museums. Moreover, a range of reasons (political, economic, and cultural) provided the impetus to start a cultural preservation organization on each reservation, a fact that required us to understand and deal with each individual cultural community.

The unique nature of each Native American community results from its particular traditions of language, social structure, authority, rituals, and material culture, and derives from different cultural histories of relations with the Spanish and Mexican past and present. Consequently, the design of each tribal museum often requires an alternative to the western museum model in areas of governance, finance, access to collections, and interpretation. Using federal grants and income from successful litigation, tribes now are designing buildings and programs to respond to the particular interest of their tribal organizations.

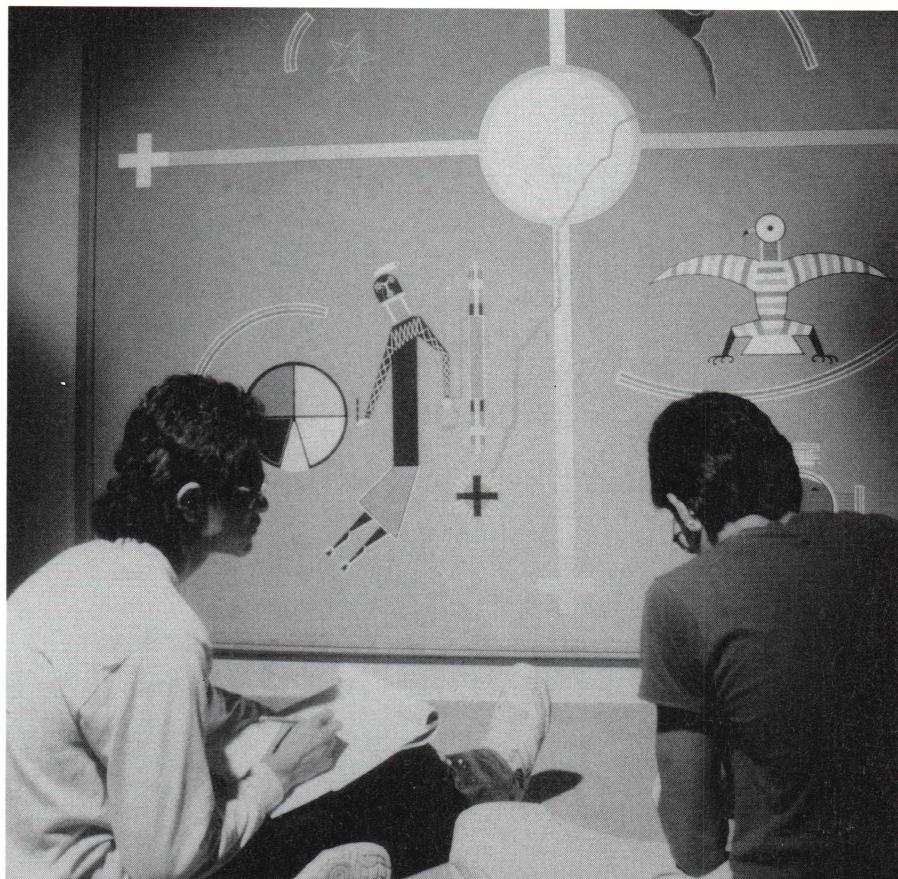
As the diversity of Native Americans becomes institutionalized, cultural categories such as "anthropology" and "history" are in the process of being redefined along with museological constructs such as "historic preservation," "archives," and indeed, even "museum." The vocabulary needs to expand to embrace additional meanings that allow for alternative cultural understandings and transformed museum structures. Overall, past inequalities in the brokerage of cultural knowledge and in the production of cultural histories are slowly balancing.

For example, the Arizona State Museum's new *Paths of Life* exhibition, funded in part by the National Endowment for the Humanities, is benefitting from the participation of Indian scholars on planning committees and a new repatriation of cultural information from the museum to its original source. Alternative tribal histories now are juxtaposing classical ethnographies in an attempt to achieve a new understanding of the complex cultural relationships in the Southwest. Repatriated materials and repatriated cultural knowledge together are providing a new source of study for the diverse Native American cultural organizations in the state and the entire U.S.

Of course, it is too early to evaluate the relevance of the TM-Tech program for the repatriation of Native American collections in Arizona. To date, there have been no requests for technical assistance that would lead to the re-

turn of specific collections. Neither (to our knowledge) have requests been made that would contribute to upgrading storage conditions, registration procedures, security measures, or other improvements in existing tribal museums for the purpose of receiving repatriated collections.

Though it may be too early to expect technical assistance requests for these purposes, our experience suggests that use of the TM-Tech program for repatriation goals may be

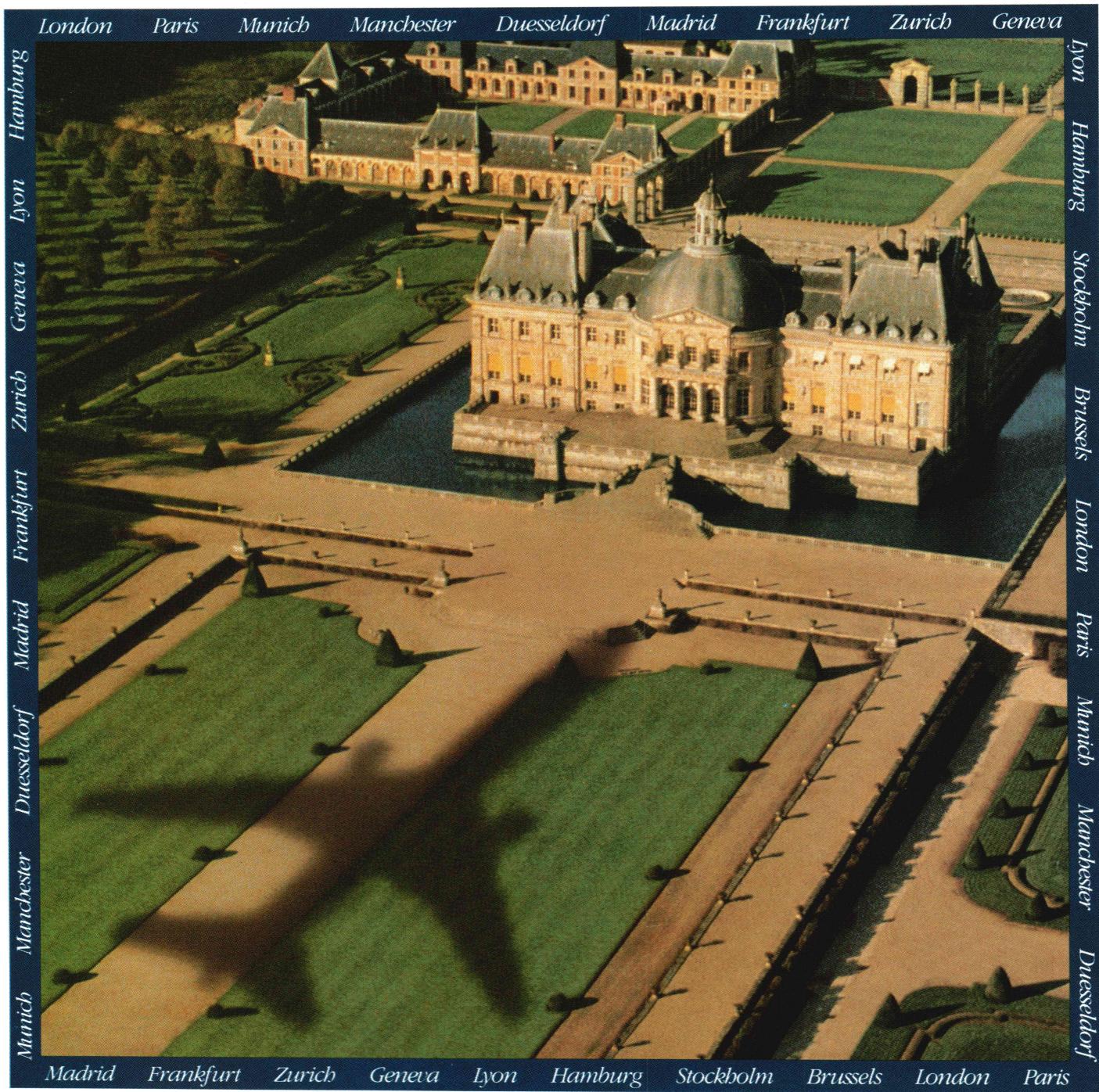


short-term. In fact, because we hope that this will be the case, we have identified three program objectives for the immediate future: continue providing general technical assistance to existing and developing tribal museums, cultural centers, and similar facilities; assist tribal groups without such facilities in specific cultural preservation projects; and encourage the establishment of similar programs in other states.

Although our immediate objective is to continue to provide technical assistance to Native American cultural facilities and programs in Arizona, our ultimate goal now is not simply to facilitate the repatriation of Native American collections but to encourage closer working relationships among all museums in the state and the perpetuation of cultural diversity. □

One form of cultural preservation involves students at the Navajo Community College studying a replica of a sand painting in the Ned A. Hatathli Museum's collection to promote understanding of Navajo ritual.

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Cultural Chronology

The Director of the New National Museum of the American Indian Plans to Place Native Culture in the Context of Contemporary Life

Perched atop a winding metal staircase in a turret of the Smithsonian Institution's Arts and Industries Building in Washington, D.C., Rick West's office windows open on his neighbors-to-be lined up at the eastern end of the National Mall. Hovering in the distance, the dome of the Capitol recalls the fact that the National Museum of the American Indian came into being as a result of federal legislation passed and signed into law in November 1989.

As founding director of the fifteenth jewel in the Smithsonian crown of cultural and scientific institutions, W. Richard West Jr. combines the legal acumen of an attorney engaged in Native American issues with a Cheyenne upbringing. He undoubtedly will find both parts of his background useful as he attempts to lead the way toward a new, enlightened, and mutually productive relationship between the native peoples of the Western hemisphere and the nation's premiere museum complex.

Acutely aware of the mediating role museums have played in the presentation of Indian art and culture, West remembers the first time he saw Indian art in such an institutional setting. As a youth growing up in eastern Oklahoma, his family brought him to the Philbrook Museum of Art in Tulsa, where his father, the painter and sculptor Walter Richard West Sr., had some work in a group show of Indian art. The young West's reaction was wonder at why they had put all of this here: "All kinds of things that non-Indians would call fine art are integrated into the life of an Indian community in a way that you do not see in the larger society. There, distinctions exist between fine art and that something else—whether it is called crafts or whatever. Anything we create that you would call art is somehow an essential part of our daily lives and is often quite functional. What surprised me at the Philbrook was to see paintings of Indian traditions and life that had surrounded me at home separated out for people to see."

This approach to accommodating Indian art within the value systems and mental structures of a western institution is not likely to be part of the new museum when the first installment,

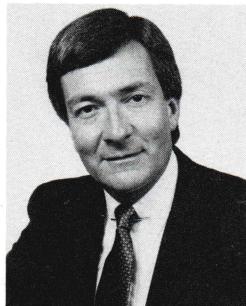
the George Gustav Heye Center of the National Museum of the American Indian, opens in 1992 at the Old U.S. Custom House in lower Manhattan. (The museum on the Mall, to be located just east of the Air and Space Museum, is scheduled to be completed late in this decade.) Instead, West foresees the creation of a "living" museum with the terms "context" and "contextual" holding sway as dominant principles. "If museum visitors really want to know what these objects mean in a larger cultural context," he says, "they have to be able to get behind the objects themselves and see what they reflect in the way of Indian life and culture."

If hanging Indian art on the blank walls of sterile galleries distorts the Indian meanings of their creations, likewise the dioramas of history and natural history museums fail to convey the full humanity and continuum of Indian culture, he argues. "What I want to see," West says, "are life experiences, all those aspects that constitute Indian culture. That may involve the arts of dance, drama, and literature as well as painting and sculpture. Second, this 'living museum' must reflect the full chronology of Indian culture, not settle on one frozen chapter of an often romanticized historical past. We have to bring our exhibitions forward in time to see what they mean in the context of contemporary life. And to do that, we need live bodies—not static dioramas."

An example of the kind of exhibition West envisions for his museum is the Minnesota Historical Society's *The Way to Independence: Memories of a Hidatsa Family, 1840–1920*, with its laudable emphasis on personal voices and basis in narrative time. (See *Museum News*, May/June 1989.)

West says the new Indian museum must reflect the rich cultural diversity within the na-

By Donald Garfield



Richard West, founding director of the Smithsonian Institution's National Museum of the American Indian, will help shape how the U.S. public views Indian life and culture.

*Donald Garfield, an associate editor of *Museum News*, interviewed W. Richard West Jr. in the museum director's Washington, D.C., office.*

tive populations not only of the U.S. but other parts of North, Central, and South America as well. Yet at the same time, he says certain constant values will emerge, such as the generational link between grandparents and grandchildren in the continuation of cultural traditions and respect for the natural environment (stripped, however, of romanticized strains of "the noble savage" in harmony with nature). Expect, then, to find in the National Museum of the American Indian subtle messages ad-



In a fall 1990 ceremony at the U.S. Capitol, West presents a model of a bison to actor Kevin Costner, who has been active in Native American causes.

dressing prevalent contemporary issues embedded in the institution's exhibits.

In addition to the Manhattan facility and the museum on the National Mall, the 1989 legislation also called for the creation of a support facility to be located in Suitland, Md., for the conservation, storage, and research of the collection—which includes almost a million artifacts, a 40,000-volume library, and 86,000 photographs. This comprehensive collection will complement the equally impressive holdings of the National Museum of Natural History, with which West foresees active collaboration.

For West, the subject of repatriation, "in its most global proportions, goes to the very heart of the way in which museums relate to those peoples whose objects they hold. In truth, this is the fundamental question museums are now facing, and it is one for which museums in other countries have begun to find solutions. What may be described as a colonial mentality is changing, because the Indian community is

simply not willing to let museums get away with shutting them out of the arena in which their art and culture are collected, studied, and displayed. Repatriation is about the access we in the museum field give the Indian community to these objects for its use in contemporary community building."

West also says the tension between the human rights of Indians and the traditional values of museums is more imagined than real. The museum's responsibility to educate the non-

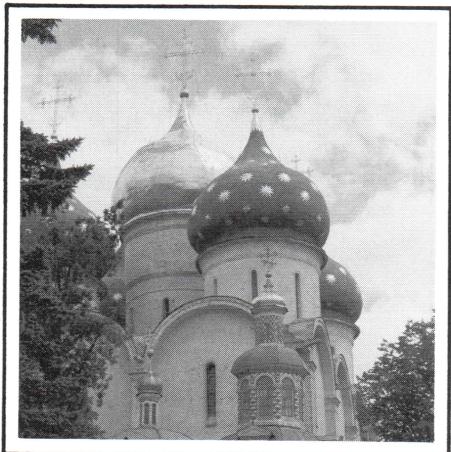
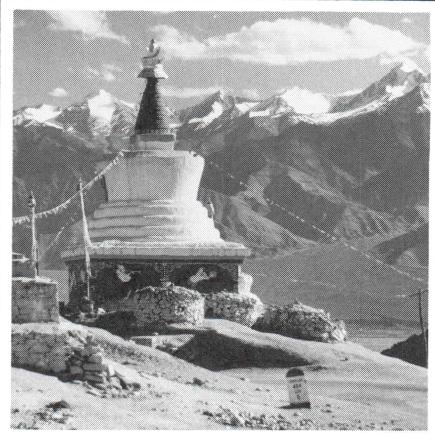
Indian public on the humanity and reality of indigenous populations—as opposed to the popular stereotypes, both positive and negative—requires the cooperation of Indians and the presence of their material culture in the museum. "Indian communities," West notes, "are tremendously interested in making sure that the public is given an accurate and complete view of Indian culture. I realize there exists among some museums what I call the 'shopping cart mentality'—the fear that when pieces of repatriation legislation are passed, Indians literally will be lined up at the doors to carry away museum collections."

He argues that such fears are unfounded. In many

instances, he says, the trend seems to be toward Indians using items for ceremonial purposes but having them conserved and preserved in museums: "If the Indian community believes this museum is reaching out and becoming relevant to them, they will be perfectly happy to have this tremendous statement about their life and culture sitting right here on the National Mall for millions to see. This hardly motivates them to remove objects from the museum."

West evinces an infectious optimism that the advent of a national museum devoted to the American Indian will result in a more meaningful relationship between native groups and the institutions holding the physical traces of their past. He sees a situation in which the living representatives of Indian cultures can instruct visitors and researchers on the meanings of objects and at the same time remind museum-goers that their culture does not belong only to the past but to the future as well. □

An invitation to the Queen of Ladakh's private quarters to view her royal raiments



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Proffering Presidents

Curators of Presidential Museums and Libraries Constantly Must Balance the Desires of Ex-Presidents With the History of the Nation

By Victor J. Danilov

The recent controversy over the contents of the newly opened Richard M. Nixon Library has focused attention on a dilemma facing all museum professionals at presidential libraries: how to deal with sensitive topics in telling the story of a president and his times.

President Nixon and the developers of his library and museum in Yorba Linda, Calif., were accused of trying to "change" history by their selective use of materials related to the Watergate scandal and other matters. Although the Nixon facility is a private institution and not part of the nation's system of presidential libraries and museums operated by the National Archives and Records Administration, museum professionals at all the institutions are confronted with similar decisions regarding content.

Example: Although President Nixon's facility is the first without a complete collection of memorandums, letters, and other documents from the President's administration (his original papers are in the custody of the federal government, as required by post-Watergate legislation), his associates have chosen to photocopy only what they consider important for his library. The library's version of the 1972 "smoking gun" tape, for instance, in which President Nixon approved a plan to have the FBI drop its investigation of the Democratic headquarters break-ins, is punctuated with a narration explaining Nixon's comments and concludes with the ex-President reading a diary entry describing later events.

Of course, interpretation is only one of the museum challenges at the nine presidential museum/libraries (including the Ronald Reagan Library, opening later this year). It is not possible nor practical to include everything about a former president in such a facility. Still, the decisions about what to exclude or include are not easy, because the museum typically is a tribute to a person who is involved in the planning and he or his family normally continue to watch over its operations.

Planning and operating a presidential library and museum is a balancing act, according to

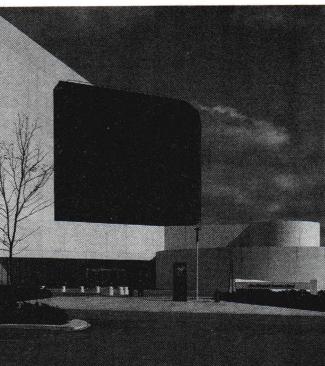
John T. Fawcett, assistant archivist for presidential libraries, who administers the library/museum program for the National Archives and Records Administration. "Basically, the presidential museums reflect the documentary holdings of the libraries," he explains. "They also contain those things of importance to that individual."

Roosevelt at the Roots

President Franklin D. Roosevelt started the presidential library/museum system. He wanted to have a place to preserve his papers and historical materials, as well as those of associates who cared to have them included. In 1938, Roosevelt proposed that a building be built with private funds on land donated from the Roosevelt estate at Hyde Park, N.Y., and then turned over to the Archivist of the United States to be administered at the federal government's expense. In the following year, Congress approved the plan in substantially the form he proposed. It opened in 1940. The practice of funding presidential libraries/museums with private support and giving them to the federal government for operation continues today.

With the precedent set, friends of President Harry S Truman began to plan a library and museum while he was still in the White House. In 1955, while funds were being raised for a Truman archival depository, Congress passed legislation to accept and maintain libraries of other presidents under the same general terms as adopted for the Roosevelt Library. The bill also provided for the exhibit of museum items to the public as part of the presidential libraries.

The Truman Library, which opened in 1957, is located six blocks from the longtime Truman home in Independence, Mo. The ex-President walked to the library every day, participated in



The John Fitzgerald Kennedy Library at Columbia Point, the only such institution planned after a president's death and without his input, overlooks Boston Harbor and Massachusetts Bay.

Victor J. Danilov, president emeritus of Chicago's Museum of Science and Industry, is director of the Museum Management Program at the University of Colorado, Boulder.



the day-to-day operations, and often greeted the public. He also influenced the nature of the museum exhibits, because "he wanted the emphasis on the presidency rather than on him as a person," according to Curator Clay R. Bauske.

The third presidential library—honoring Herbert Hoover—reflects "a period of history" as much as the 31st president's life and term of office, points out Curator Maureen Harding. Opened in 1962 in Hoover's birthplace of West Branch, Iowa, the museum contains exhibits on World War I, war relief and reconstruction, and engineering achievements during the first quarter of the century, as well as exhibits on Hoover's personal and political life. The Hoover Library is the most modest of the presidential libraries, covering only 30,000 square feet.

Harding says being a presidential museum curator "can be frustrating" because of limited exhibition space, funds, and storage and because collections are "linked to a president, his family, and his time."

Because of these limiting factors, Dennis H.J. Medina, curator of the Dwight D. Eisenhower Museum (one of five buildings at the Eisenhower Center in Abilene, Kan.), says "It can be difficult to make a presidential museum interesting to the public." As a result, he has developed a five-year exhibit plan that focuses on the anniversaries of major events in Eisenhower's life. In 1990, for example, the Eisen-

hower Museum featured a special exhibition, entitled *White House Treasures*, to mark the 100th anniversary of Eisenhower's birth. It contained more than 300 items—such as George Washington's snuff box, a shawl belonging to Mary Todd Lincoln, John F. Kennedy's rocking chair, Lyndon and Lady Bird Johnson's cowboy boots, Gerald R. Ford's football helmet, and Jimmy Carter's naval uniform—obtained on loan from more than 60 institutions.

The John Fitzgerald Kennedy Library, which opened in 1979, is the only such facility developed after the death of a president and without his input. This may account for the difficulty in deciding on the site, with Columbia Point overlooking the Boston harbor eventually winning out over the Harvard campus in Cambridge. The Kennedy family, however, has been deeply involved in the development and operation of the library and museum, Curator David F. Powers points out. It influenced the decision to trace the career of President Kennedy's brother, Robert, as well as the President's. Caroline Kennedy Schlossberg, the President's daughter, now serves as the chair of the library's museum and design committee.

The Lyndon Baines Johnson Library, which opened in 1971 on the University of Texas campus in Austin, is the only presidential museum without an admission fee. It relies upon a foundation to fund acquisitions, exhibits,

Recreations of offices are a common feature of presidential museums. This one, depicting Dwight D. Eisenhower's Gettysburg quarters, is from the Eisenhower museum, one of five buildings that are part of the Eisenhower Center in Abilene, Kan.

and activities; other presidential museums depend upon admission revenues to pay for new exhibits. Johnson's 117,000-square-foot facility is the largest presidential library/museum and has the highest attendance: 450,000 annually.

Lady Bird Johnson was more active than her husband in planning the library and museum and continues to attend exhibit openings, symposia, and lectures, according to Gary A. Yarrington, museum curator. The museum has one of the more active temporary exhibition and publication programs to attract the public and be of service to scholars. For example, it now is developing a 3,000-square-foot exhibition (to open this year) marking the 50th anniversary of the start of World War II.

Gerald R. Ford is the only president to have facilities in two locations—a presidential library on the Ann Arbor campus of the University of Michigan, his alma mater, and a presidential museum in Grand Rapids, his old Congressional district. Both facilities opened in 1981. The decision for dual sites was made at the insistence of President Ford, who has maintained his involvement in the activities of the library and museum.

James R. Kratsas, curator of the Ford Museum, says President Ford occasionally sends things to the library and museum and sometimes suggests ideas for exhibitions and seminars, such as 1989's seminar on "Humor and the Presidency."

The Jimmy Carter Library/Museum, opened in 1986 at the 30-acre Carter Presidential Center in Atlanta, is one of four circular pavilions that house the library and museum, President and Rosalynn Carter's offices, the Carter Center of Emory University, the Carter-Menil Human Rights Foundation, the Task Force for Child Survival, and Global 2000, Inc. Curator Sylvia Mansour Naguib says exhibit plans are shown to Carter in advance—for informational purposes.

President Ronald Reagan has played a major role in planning his library and museum, which is located on a 100-acre site between Simi Valley and Thousand Oaks, Calif. In addition to being the largest of the presidential libraries and museums, it will have more library papers (approximately 45 million) and museum objects (about 75,000) than any other.

Setting Limits Through Legislation

The growth in the number, size, and cost of operating the presidential libraries resulted in 1986 legislation that limits the size (no more than 70,000 square feet) and number (only one) of presidential libraries/museums. President Reagan signed the bill, which in-

cluded an exemption for his institution.

The National Archives and Records Administration has responsibility for operating the libraries/museums (except for Nixon's privately operated facility). Each is an education and research center whose activities include protecting and preserving presidential historical materials, providing reference services, presenting historical exhibits, holding scholarly meetings, conducting oral history programs, and acquiring additional historical and printed materials.

The eight presidential museums operating before 1991 have approximately 173,000 objects in their collections, ranging from the Hoover Museum's 5,000 and the Ford Museum's 7,000 items to the Eisenhower Museum's 31,000 and the Johnson Museum's 37,000 objects. The bulk of the collections are gifts from heads of state and others during each president's term. There are differences, however, in the holdings of the various museums. Some gifts, for instance, relate to a president's special interests or relationships, such as peanut gifts to President Carter and jelly beans for President Reagan. At the Kennedy Museum, many exhibits reflect the President's "spirit, style, and grace," according to Curator Powers. The Kennedy collection includes 1,121 paintings and 289 busts and plaques.

Most presidential museums do not actively seek additional materials, although they tend to accept donations of objects they do not have or that meet a specific need. Some museums have an acquisition fund, such as the Roosevelt and Johnson museums, but few items are purchased.

Nearly 1.5 million people visit the presidential museums annually. The best-attended museums are the Johnson Museum, with 450,000, and the Kennedy Museum, with 300,000; the museums with the smallest attendance are the Ford Museum (85,000) and Hoover Museum (89,000). Approximately 10,000 researchers use the presidential libraries each year.

The federal government's operating cost for the presidential libraries and museums was nearly \$13.3 million in 1989, with an additional \$2.4 million being spent on the Nixon and Reagan Presidential Materials Staffs. These funds are supplemented by support for various activities by private foundations founded to create and assist the facilities.

Presidential museums today have come under increasing public scrutiny. Perhaps the greatest challenge confronting presidential museum professionals, then, is to justify their elevated role by maintaining high standards in balancing the desires of presidents and the history of the nation. □



The late Shah of Iran presented this Persian horse funerary object (circa 1000 B.C.) to President Lyndon Baines Johnson during a state visit in 1967. It is one of 37,000 objects held by the Johnson museum in Austin, Texas.

Small Museum, Big Plans

The Task of Marketing a Small Museum With Few Financial Resources Begins by Establishing a Clear Identity and Determining—in Priority Order—Specific Needs



Successful marketing programs for small museums—such as Philadelphia's Paley Design Center—accentuate the institution's special strengths.

The business of marketing is indeed big business. We are continually assaulted by product jingles and commercials that settle into our subconscious to "make" us purchase one product over another. Whether the marketing message is presented through subtle mental manipulation or is shouted at us by a local used car dealer, the intent still is the same—namely, to inform a segment of the population about a product in an effort to stimulate sales.

Of course, there is more to marketing than advertising and selling. Marketing is the process by which potential consumers are introduced to products that satisfy their needs. For small

museums, marketing can be seen as anything a museum does to accomplish its objectives by anticipating and satisfying the needs of its constituency. Marketing begins by identifying needs to be met or services to be rendered. If the needs of constituents are understood, and

By Frank T. Koe

Frank T. Koe, former director of the Paley Design Center and associate professor of marketing at Philadelphia College of Textiles and Science, is director of restoration at Scalamandre, New York.

programs are established to satisfy those needs, then the museum will practically "sell" itself.

A most important task, of course, is to identify just who belongs to a particular museum's constituency. To find out, one ought to try perceiving the museum from the consumer's point of view by asking some fundamental questions: How did I first learn about the museum? What do I know about the institution? What can this museum do for me? What sort of regular activities does the museum sponsor? Why would I be interested in supporting this museum?

It may be difficult to distance oneself from the internal workings of the museum, but it is a useful exercise in an effort to gain perspective. Indeed, the balancing act between satisfying the daily needs of the small museum and being able to fulfill the needs of the visitor or member is a difficult one to maintain. Dinosaurs with moving parts certainly are exciting and purposeful, and they do draw large

One way for a small museum to begin implementing a marketing strategy is for the staff to become comfortable with the institution's identity and sense of smallness. Unless the museum is clearly defined, it cannot be "sold," nor will anyone else be interested in helping to promote it

crowds of children, but no museum intentionally wants to go so far as to convert its space into an amusement center for the sole purpose of increasing revenues. As long as the museum stays in touch with its purpose, it is in a good starting position for acquiring a new generation of future adult supporters.

Whether the museum is large or small, many of its concerns are similar. Most museums want to increase membership, increase exhibition attendance, and garner a larger share of corporate and government grants and foundation support—all with the objectives of keeping alive conservation and collections management programs and various other important activities. In many cases it is only because of the dedication and hard work of a few staff professionals that some museums exist at all; and although the hard work is necessary, the growth of a small museum is largely dependent upon outside support from board members and granting institutions.

A small museum differs from a larger organization partly because its financial resources are limited and, therefore, its leveraging ability

is significantly reduced. In other words, "It takes money to make money." America rewards success, and people gravitate to successful ventures. Regardless of how forboding this may sound, small museums can and must identify and accentuate their strengths to gain more control over their future by thoughtfully marketing their strengths.

Overcoming Negative Impressions

The notion of marketing the small museum can conjure up negative impressions among staff members who are already over-extended in their work. Besides, one could debate, "Shouldn't people know about us and support us because of our 'important' collections? Isn't marketing a Madison Avenue activity designed to sell soap? Why should we place our profession and our institution in the same arena?"

There are several reasons for a small museum to market itself. An institution might indeed contain the best collection in a particular category, but if the collection and museum are not properly introduced to the public, no one may ever know of their existence. And although some museum staff people might rest more comfortably if certain collections *were* to remain hidden, it might well be these very items that can help to prolong their own existence by becoming better known. If, for example, collection preservation problems are clearly identified and presented to an appropriate potential supporter, a solution often can be found.

Marketing, then, is very much about communicating. The challenges of marketing the small museum with few human or financial resources is not easy, but they must be addressed as the museum's needs and goals become more ambitious. Only large museums have the luxury of being less concerned about the need to connect with the world at large. The matter of economics, however, has created new pressures from which new opportunities can arise, resulting in a better museum that more clearly addresses an appropriate market niche.

One way for a small museum to begin implementation of a marketing strategy is for the staff to become comfortable with the institution's identity and sense of smallness. The museum's mission statement must be clear and translatable into practice on a daily basis. Unless the museum is clearly defined and enthusiastically supported by its own staff, it cannot be "sold," nor will anyone else be interested in helping to promote it.

A well-developed and generally agreed-upon mission statement will give the small museum substantial clues on what to market. The life of any museum is by no means static. The

museum is a vibrant, living organism that provides perspective on the human experience, educates, conserves objects, interprets collections through exhibits, serves as a center for research and teaching, and stimulates public awareness about particular collections. The act of marketing, then, begins with listing the priorities of the museum, breaking them down into reasonable objectives, and then determining how they can be matched with and presented to appropriate supporters.

Although healthy debates often arise among staff members concerning the particular focus an exhibit should take or, for that matter, the museum's overall direction and priorities, constructive and purposeful discussions will yield important positive changes. If, on the other hand, the museum staff is confused about what it does and why it does it, the consuming public will be equally confused, resulting in little or no external support. If all museum employees know what they are doing and why they are doing it, then everyone should be pulling in the same direction.

The level of understanding and communication should, theoretically, be easier in a small museum because of fewer employees working in a smaller facility, thereby enhancing person-to-person contact and communication. Intimate familiarity with the museum—its reason for being, needs, and aspirations—become all important and is the place where marketing begins. The public has been well educated on good promotional presentations and will respond favorably when a message is consolidated and clear. And if the message is not clear, the medium might be of little consequence.

Perhaps the most difficult task is to maintain focus on a few crucial needs. Museum professionals are typically creative and likely to make many sound suggestions. But ideas and projects are also suggested by board members, friends of the museum, and others. All of these ideas and suggestions might be useful, but in a small museum, there is never enough time or energy to implement properly all the many ideas that arise. Time taken away from the primary planned goals further fragments the resources of the small museum. No one wants to turn away a thoughtful suggestion, but priorities must be maintained. Too few people attempting too many projects can create a frustrating work environment.

The Marketing Plan

When a museum has clearly established its identity and determined its needs and priorities, the time is right to translate those needs into a marketing plan—a written statement of

a marketing strategy and a schedule for its implementation. An honest and sensible marketing plan, when complemented with realistic dates and anticipated outcomes, becomes a guide for future success. It also creates a springboard to be used in acquiring external support. The plan should include identification of what is to be promoted; selection (targeting) of a supporting market; assessment of the targeted group's financial resources; promotional programming; and strategy for merchandising.

1. Identification of what is to be promoted.

The museum must determine which of its aspects it intends to promote and how these will excite or satisfy the target population. At the Paley Design Center, Philadelphia's textile museum, it was determined that it might be a good idea to make the swatch study collection of approximately 1.5 million items available to textile designers in an effort to help them with their design work. Because the design center is associated with Philadelphia College of Textiles and Science, which has links to the textile industry, many of the companies were already known. A random group of designers from those companies were interviewed to determine the extent of their interest in the idea and given an opportunity to review the collection.

The next step was to meet in New York with individuals whose sole business was to sell textile swatches to designers. Certainly, the design center did not intend to sell off its collection, only to lend it. But the process of talking to individuals who were already in the business of fulfilling designers' needs was helpful in learning that textile companies have funds set aside to research various collections in an effort to produce salable products. Upon determining that a definite need existed, a membership fee was set, carefully worded borrowing rules developed, and the idea promoted. The swatch study collection was then open for business. The program will continue to be refined in light of industry requests and collections-care needs, but it currently provides additional funds to support the general operating costs of the design center.

2. Selection (targeting) of a supporting market. If the goal of the museum is to increase general operating support funds, it becomes important to identify what individuals, organizations, and foundations will be of the most help. This focused exercise should take into consideration what the museum might have to offer contributors in return for their support. For example, could an organization use a space in the museum to hold meetings or perhaps use the collection in some creative way that could increase company profits? Many museum



In seeking to excite one targeted population of museum constituents, the Paley Design Center decided to make swatches such as these (from a collection of 1.5 million) available to textile designers.

staff hours are spent with well-intentioned people who have no time to volunteer to help the museum meet its goals or funds to donate. These people must continue to be welcomed to the museum but should be informed about the museum's needs and encouraged to support those needs in specific ways.

3. Assessment of a targeted group's financial resources. The ability of the targeted group to acquire what is being marketed at a favorable or competitive price must be determined. Many museums hold benefit galas, often in conjunction with the opening of a major exhibit. If the cost of attending a museum benefit gala is too high, all the planning and marketing strategy sessions will be to no avail. When pricing an event or product, the museum must establish a fairly accurate financial profile of its constituency and know how other organizations of similar size price such events. Keeping an eye on the competition is important, but trying to duplicate what another museum does is a mistake. Each small museum's uniqueness should be retained and marketed.

The place to capitalize is on the differences and to price special events, gift shop items, museum entrance fees, tours, and other activities within the range of the consumer. In fact, it may be in the best interest of a museum's long-range plan to set the goal of breaking even or making a small profit on a well-produced annual event in an effort to slowly build the constituency over time rather than to charge too much and suffer losses that might include never again attempting such a promotional venture.

4. Promotional programming. A program of promotion that informs the target market of what is available at the museum needs to be developed. This might include advertising (paid promotion), publicity (unpaid promotion), promotional campaigns tied to an event (such as the opening of a new wing), and appeals to the public to help fulfill specific needs.

5. Strategy for merchandising. The ability to acquire products—museum gift shop merchandise—when needed and in the correct quantities requires a certain amount of advance planning. Museum shops need to be stocked with certain items at certain times of the year. An exhibition's opening reception, for example, is the perfect time to take advantage of the spirit of the occasion by having exhibition and museum-related materials readily available for purchase. Some museums route the audience through the gallery during the opening in such a way that requires them to pass by the cash register before exiting. A good shop manager will be able to anticipate when to reorder

items or expand into new areas by accurately interpreting the interests of visitors and analyzing sales records. A well-developed merchandising program can generate considerable sums of cash.

In Search of Support

While the marketing plan is developed and focused upon the needs or wants of the museum, it becomes the director's job in a small institution to acquire the support for its adoption. Board members and other individuals who have a vested interest in the museum can be important allies. It also is helpful if the director has a broad knowledge base and the temperament to move easily from one potential support constituency to another. If the museum's goal is to gain financial assistance from a number of targeted corporations, it is a good idea for the director to understand these corporations and the general operation of for-profit organizations.

For small museums that are comfortable with their identities, it is possible to build mutually beneficial associations with other organizations, including other museums. A joint marketing venture, particularly with a more established museum, can be an effective way to gain recognition. If the activity is a shared exhibition, for example, the larger museum might benefit by using significant artifacts from the smaller museum's collections. Publicity generated from such an undertaking can be well worth the time and energy of a small museum staff, especially if the publicity is used to build up a positive public relations image.

Marketing the small museum is not simple, and it might require qualified assistance from outside. If this is the case, one of the most logical places to search for help is among the museum's members. Help might also be forthcoming from someone in the local community who understands business and supports the museum. When searching for new board members, it could be beneficial to approach a person who understands marketing and is in a position to help develop and implement a museum marketing plan and the strategies that make the plan work.

Although the notion of museum marketing might initially appear to be unnatural, the successful implementation of strategies to help solve generally agreed-upon problems will place the museum in a more advantageous position. By realistically evaluating the available human resources, creating a clear and operational mission statement, and following a good marketing plan, the chances are good that a small museum will not only survive but prosper. □

AMERICAN
ASSOCIATION
of MUSEUMS

*1990: A Year of Service
to the Museum Community*



THIS ANNUAL REPORT OF THE AMERICAN ASSOCIATION OF MUSEUMS IS PROVIDED TO ALL MEMBERS OF THE ASSOCIATION AND COVERS THE 1990 FISCAL YEAR—AUGUST 1, 1989, TO JULY 31, 1990. IN ADDITION TO SUMMARIZING THE ASSOCIATION'S FINANCIAL STATUS, THE REPORT ALSO HIGHLIGHTS A YEAR'S WORTH OF SERVICES AAM HAS PROVIDED TO MEMBERS AND THE MUSEUM COMMUNITY AT LARGE.



FROM *the* PRESIDENT

Dear AAM Member,

Education Task Force report . . . draft of a new ethics statement . . . National Endowment for the Arts reauthorization, restrictions, and funding . . . a trial in Cincinnati . . . tax issues . . . cultural repatriation . . . AAM partnerships with Pew Charitable Trusts, Partners for Livable Places, and Philadelphia museums . . . the data collection effort . . .

All of these projects were being advanced or were at a critical juncture during the 1989-90 fiscal year. In them we find the evidence of powerful social forces and dramatic change within our field. Through them we grapple with our differences and resolve a surprising number of conflicts. And because of them AAM has come even more to represent the broad museum community and to advance affirmative, well-defined positions.

It is important to recognize that the leadership for these initiatives and projects was provided by Joel N. Bloom, who completed his two-year AAM presidency in May 1990; by AAM's governing Council; and by Edward H. Able Jr., whose brisk management of our association's affairs and its capable staff enables us to address such a variety of issues at once.

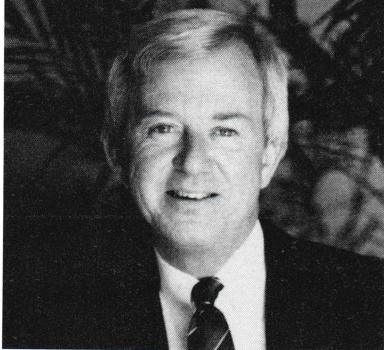
The need to adapt, to maintain the quality of our offerings, and to recognize and embrace the needs of many cultures requires a healthy association and the thoughtful contemplation of our common purposes. This will be maintained by your continuing loyalty, support, and intellectual engagement.

And so united, we can anticipate successful preparation for this new decade.

Sincerely,

Ellsworth Brown
President, 1990-92
American Association of Museums
Washington, D.C.

President and Director
Chicago Historical Society
Chicago, Ill.



F R O M t h e E X E C U T I V E D I R E C T O R

Dear AAM Member,

1990 was an active year for AAM, one marked by the most demanding legislative schedule for museums in more than a decade, the most successful and well attended AAM annual meeting ever, and the continued development of substantial new service programs for our members.

Museum professionals share an admirably high level of dedication to their field, which is a source of respect among our colleagues in other cultural and educational communities, well-earned pride within the museum community, and strength for the many institutions you serve.

In the area of government affairs, AAM's efforts were directed to a spectrum of legislative issues including advocacy for careful consideration of museum needs before the tax-writing committees of Congress; increased appropriations for the federal cultural and scientific agencies; maintenance of nonprofit postal rate subsidies; and evenhanded consideration of the interests of both museums and Native Americans in repatriation legislation.

Our program initiatives were numerous. We made significant strides in furthering the proposed code of ethics for museums, in moving forward an important policy statement on the role of education in the mission of American museums, and in conducting a two-day symposium that examined and articulated the needs of Black and Hispanic museum professionals.

AAM is equally proud to report that the number of accredited museums now exceeds 700; that the Museum Assessment Programs moved to implement MAP III, the public dimension of museums; that the readership of *Museum News* now tops 12,000; that the 1990 annual meeting attracted more than 3,700 attendees; and that increased attention to international museum matters brought renewed vigor to the AAM/ICOM relationship and the award of 24 grants under the International Partnerships Among Museums program.

Administratively, AAM established an office-wide management information systems plan and brought on two deputy executive directors and three new program directors. We also continued the steady growth of the association while maintaining a measured, balanced budget.

The Council and staff of AAM firmly believe that it is our responsibility to sustain as high a level of service to the museum community as is humanly possible, while being ever mindful of the need to observe sound financial and administrative practices. This annual report is presented so that you may know of and evaluate our progress in meeting those purposes.

Sincerely,

Edward H. Able Jr., CAE
Executive Director
American Association of Museums
Washington, D.C.

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ABOUT AAM

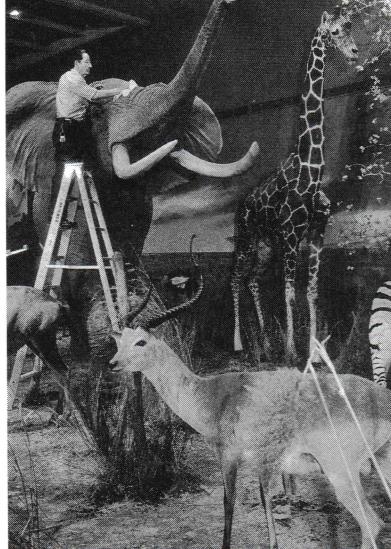
The American Association of Museums is the only national membership organization representing all types of museums and museum professionals. Founded in 1906, AAM is dedicated to promoting excellence within the museum community and to providing services to the nation's museums and their staffs. Headquartered in Washington, D.C., AAM's staff of 47 currently serves more than 11,300 members nationwide—including 2,500 institutions, 7,400 individual museum professionals, and 660 corporate members.

AAM's institutional members include art museums, history museums, natural history museums, science museums, youth museums, historic buildings and sites, science/technology centers, aquariums, zoos, botanical gardens, and military and maritime museums. Individual members include museum directors, curators, registrars, educators, exhibit designers, public relations officers, development officers, security managers, trustees, and volunteers.

AAM's services to the museum community include:

Action on Special Issues. As a leader in the national museum community, AAM serves an active role in identifying the concerns of the field and convening groups of professionals to devise appropriate strategies.

Accreditation. Accreditation signifies that a museum has "achieved and continues to meet generally understood standards of institutional performance." The designation is awarded through AAM's Accreditation Commission—the national accrediting body for U.S. museums—and involves a rigorous review of policies and procedures.



LEFT: A permanent exhibit receives custodial care at the Science Museum, Springfield, Mass.

Museum Assessment Programs. Offered in cooperation with the federal Institute of Museum Services, MAP assists museums in improving their operations, collections care, and public activities through a process of self-study and peer review.

Technical Information Service. This "at your service" program exists to provide AAM members both detailed technical information and quick responses to queries about museum operations. Help is offered in areas ranging from acquisition policies to zoological training, and answers are provided through individual consultations and published resource reports.

Continuing Education. AAM's highly regarded continuing education program for museum professionals includes a group of specially targeted seminars as well as the Annual Meeting, which attracts more than 3,000 attendees.

Government Affairs. Serving as museum advocate and watchdog in the nation's capital, this AAM program provides ongoing cultural advocacy and federal agency liaison. It also serves as AAM's voice in informing legislators and federal policy makers of the role museums play in their communities.

Publications. AAM's bimonthly magazine, *Museum News*, and its monthly newsletter, *Aviso*, provide the latest news and

professional information to the people who staff U.S. museums. In addition, the AAM Bookstore for Museum Professionals offers the field an unprecedented professional resource through its selection of publications.

International Programs. As the U.S. national committee of the International Council of Museums, AAM/ICOM represents the interests of museums in the United States before this international body. AAM/ICOM also serves as a leader in promoting an international exchange of people and information throughout the museum world.

Data Collection. To provide the field (and the public at large) with the most complete picture of U.S. museums in more than a decade, AAM in 1988-90 undertook a massive data collection effort. The survey of institutions looks closely at such things as museum collections, personnel, educational activities, facilities, and budgets. AAM will publish the results during 1991 and plans to convert the effort to a continuing activity.

Vendor-provided services. Discounts on the purchase of certain products and services are available to AAM members through this program, offered in cooperation with such companies as MuseLogic/North American Van Lines; Albert H. Wohlers and Co./Fidelity Security Life Insurance Co.; Telecommunications Cooperative Network; Huntington T. Block Insurance; Emery Worldwide; Meridian One; Avis; and Maryland National Bank/MasterCard.

ONGOING SERVICES to MEMBERS and the MUSEUM FIELD

*Service to the museum
community is the goal
of all AAM programs*

ACTION ON SPECIAL ISSUES

AAM helps provide leadership in the national museum community by identifying emerging concerns from the field and convening special groups to devise appropriate strategies. During the 1989-90 fiscal year, these areas included:

■ **Ethics:** To address the issue of ethical standards, AAM in 1987 appointed a task force to update the association's code of museum ethics. This group—cochaired by Joel Bloom, president and director of the Franklin Institute Science Museum in Philadelphia, and Robert Macdonald, director of the Museum of the City of New York—prepared a draft document for Executive Committee review in May 1989, presented a draft for Council review in May 1990, and will present its final report to Council in April 1991. At each step in the process, extensive opportunity was given for participation by and comment from members of the museum profession and others in the field.

■ **Museum Education.** As education assumes an ever more important role in museums, AAM convened a task force to review education-related issues, examine AAM's current programs, outline overall needs, and recommend a role for AAM and others in addressing these needs. During the 1989-90 fiscal year, a preliminary report was submitted to Council for discussion. The group's chair is Bonnie Pitman-Gelles, associate director of

University Art Museum at the University of California, Berkeley.

■ **Financial Issues.** In March 1989, a new task force was charged with the goal of refining AAM's position on the Financial Accounting Standards Board's proposed requirement that museums capitalize their permanent collections. Co-chairs of the group are Stephen Weil, deputy director of the Hirshhorn Museum and Sculpture Garden in Washington, D.C., and Daniel Herrick, treasurer of the National Gallery of Art in Washington, D.C. In 1989-90, the group continued to present a strong case to FASB to drop the proposal. The battle will continue in 1991, with comments being sought and public hearings scheduled on the matter.

■ **Communities Initiative.** In collaboration with Partners for Livable Places and the Pew Charitable Trusts, AAM launched an initiative that explores the unique role museums play in the social and economic development of American cities. Museums in Philadelphia, led by a steering committee of local museum leaders and from organizations serving the city's multicultural communities, are working with AAM to develop a program to demonstrate the significance of cultural institutions within communities.

ACCREDITATION

At the core of AAM's institutional services is the highly respected, 20-year-old Accreditation program, which in 1989-90 accredited 20 museums. In addition, 18 museums had their accredited status renewed, and 24 new applications for the program were logged. A total of 700 museums have been accredited since 1970.

The Accreditation program is directed

by seven senior museum professionals (who constitute the Accreditation Commission) and is supported by the AAM Accreditation staff. AAM Accreditation, which signifies that a "museum has achieved and continues to meet generally understood standards of institutional performance," involves a thorough, detailed process of evaluation including a self-study, peer review by a visiting committee, and final review and action by the commission. Museums that have achieved accredited status report that the designation often spurs increases in funding and attendance as well as improvements in facilities, staff, communication, collections, and programs.

MUSEUM ASSESSMENT PROGRAMS

The Museum Assessment Programs (MAP) offer museums an effective management tool. At self-determined intervals, museums large and small can review their current status, reassess how programs and operations reflect institutional purpose, and make decisions to allocate resources more effectively. MAP helps museums reach their full potential while fostering institutional growth and professional development. The programs are funded by the federal Institute of Museum Services and administered by the MAP staff at AAM.

The programs consist of Institutional Assessment (MAP I), Collections Management Assessment (MAP II), and Public Dimension Assessment (MAP III, currently in development). Each assessment includes a thoughtful self-study, an on-site visit by a museum professional, and a summary report with recommendations. In 1989-90, 157 museums participated in MAP I to review overall operations and management, and 69 museums entered

MAP II to assess collections policies, documentation, and preservation. Ten institutions currently are participating in pilot MAP III assessments, which involve an in-depth review of public perception, public experience, and public involvement. MAP has served more than 2,500 museums in the past nine years.

Peer review is the program's cornerstone. During the 1989-90 fiscal year, MAP expanded and refined its roster of reviewers (surveyors), which now stands at 669 museum professionals. To provide the highest caliber assessments, the staff also gathered seven professionals for a focus-group discussion to gain a better understanding of perceptions of the peer-review process, identify surveyor needs and expectations, and improve the process of surveyor recruitment. The proceedings now are guiding the MAP staff in reworking program materials and recruitment methods.

In anticipation of the tenth anniversary of the program in 1991, the MAP staff this year finalized copy for its new publication—*Shaping the Museum: The MAP Institutional Planning Guide*. The guidebook outlines a step-by-step approach to planning and includes portions of a sample plan and further readings.

TECHNICAL INFORMATION SERVICE

AAM provides information on almost any area of museum operations through its Technical Information Service. In 1989-90, TIS responded to more than 700 telephone inquiries and more than 350 written requests for sources of information, current articles, sample museum policy documents, professional contracts, and other references.

In the spring, TIS refined and ex-

panded its computerized inquiry-tracking system and began the first phase of implementing an automated bibliographic index of current information files. When this project is complete, TIS will be able to serve AAM members' reference needs by gaining access to its data base of information organized into six categories: institutional administration, facilities, collections, education, general museology, and AAM. The tracking system will enable the program to identify areas in which a need exists for new information. And because of its direct public contact, the tracking component of the program also will help other AAM departments take a "read" on issues and trends within the museum community.

Also during the fiscal year, a new layout and cover were designed for TIS's Professional Practice Series of publications, and two new titles were added: *Taking Charge of Your Museum's Public Relations Destiny* and *Visitor Surveys: A User's Manual*. More than 1,800 TIS titles sold during the year.

CONTINUING EDUCATION

As an organization dedicated to promoting excellence, AAM's devotion to providing a variety of continuing education opportunities for museum professionals is unwavering. Some of those opportunities are offered under the aegis of the Meetings and Continuing Education department, and others are ventures guided by other AAM programs. All have the betterment of museums and museum staffs as their goal.

Examples from the 1989-90 fiscal year:

- **Annual Meeting.** AAM's annual gathering of professionals—held in 1990 in Chicago, May 9-13—is the focal point of the museum world's education year. Under the

theme Congress of Ideas, the 85th Annual Meeting provided a broad mix of general sessions, panel discussions, and small-group workshops. Many of these addressed one or more of the nine issues identified for emphasis by the national program committee, including communities, managing a changing world, the environment, tourism, technology, and changing American values. In addition, the Annual Meeting always allows an unprecedented opportunity for museum people to meet, exchange ideas, and renew friendships.

The Chicago Annual Meeting, chaired by Ellsworth Brown, director of the Chicago Historical Society, attracted 3,700 museum people and included 110 program sessions. Two emotional highlights: Museum director Dennis Barrie of Cincinnati's Contemporary Arts Center addressed delegates concerning his museum's indictment on obscenity charges stemming from an exhibition of photographs by the late Robert Mapplethorpe; and speaker after speaker urged attendees to contact their Senators and members of Congress to make their feelings known regarding the crisis over federal funding of art and the reauthorization of the National Endowment for the Arts.

The 1991 Annual Meeting—with the theme Forces of Change—will be convened May 19-23 in Denver.

- **Critical Issues of Financial Management.** This gathering of the museum community's financial professionals—new in 1990—is designed to address issues ranging from Internal Revenue Service actions to successful investment strategies to proposed rules on collections capitalization from the Financial Accounting Standards Board. The meeting occurred February 12-13, 1990, in Tampa, Fla.



LEFT: Panning for gold at the Western Museum of Mining and Industry, Colorado Springs, Colo.

■ *Mutual Concerns of Air and Space Museums.* Launched cooperatively with the National Air and Space Museum—and now in its third year—this three-day meeting focuses on conservation and preservation concerns as they relate to aviation collections, ethical collecting, collections accountability, grant writing, and automation. The program occurred March 7-9, 1990, in Washington, D.C.

■ *Legal Problems of Museum Administration.* Offered in cooperation with the American Law Institute of the American Bar Association, this annual three-day program for museum directors, attorneys, and others hones participants' knowledge of the legal issues museums face. These include maintaining ethical standards, copyright, accountability for collections care, and tax challenges. The meeting was held March 21-23, 1990, in Houston.

■ *Seminar for Historical Administration.* Conducted in cooperation with the National Trust for Historic Preservation, the American Association for State and Local History, and the Colonial Williamsburg Foundation, this three-week seminar offers a substantive educational experience for museum professionals in management positions in the field of historical administration. An annual event typically held in the summer, it occurred October 28-November 17, 1990, in Williamsburg, Va.

GOVERNMENT AFFAIRS

As the museum community's foremost voice in Washington, AAM is committed to representing the field's interests to Congress, federal agencies, and the White House. Since 1980, AAM's government affairs program has campaigned

aggressively for policies and legislation favorable to museums. The program provides ongoing advocacy and federal agency relations for the museum community at large and serves to inform legislators and policy makers on the vital role of museums in American society.

During the 101st Congress, AAM fought successfully a number of legislative and regulatory issues, including the tax treatment of appreciated property; the charitable contributions deduction; repatriation of Native American remains and objects; reauthorization of and appropriations for the National Endowment for the Arts (NEA), the National Endowment for the Humanities (NEH), and the Institute of Museum Services (IMS); and the Visual Artists Rights Bill.

Some highlights:

■ *Reauthorization of (and Fiscal Year 1991 Appropriations for) NEA, NEH, and IMS.* On the eve of Congressional adjournment, the House and Senate approved a House and Senate conference report that not only appropriated funds for the three cultural agencies for fiscal year 1991 but also reauthorized them for three years.

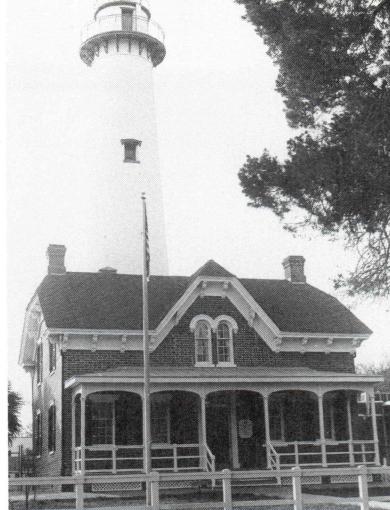
During the first six months of 1990, 15 museum professionals traveled to Washington to present testimony on behalf of AAM at reauthorization/appropriations hearings. AAM also was represented in the President's Independent Commission to study NEA's grantmaking

procedures by Peter Kyros Jr., a member of AAM's Government Affairs Committee. The Independent Commission's report and recommendations (released in September 1990) and congressional testimony such as AAM's played a large part in the passage of a favorable reauthorization bill that contained no explicit content restrictions for NEA.

Record appropriations were set for fiscal year 1991: \$175 million for NEA (an increase of 3 percent over 1990), \$170.9 million for NEH (up 9 percent), and \$26 million for IMS (up 15 percent).

AAM's Government Affairs program also monitors annual appropriations for the National Science Foundation and the nonprofit postal subsidy, which provides reduced third-class postage rates for nonprofit mailers.

■ *Tax Policy—Appreciated Property and Itemized Deductions.* Dramatic results from AAM's Survey on Contributions of Objects and Dollars aided AAM in successfully lobbying Congress to change tax rules affecting the treatment of appreciated property. For tangible personal property (not including stocks, bonds, securities, and real estate), a one-year repeal was passed of the current rule that, for purposes of computing the alternative minimum tax, treats as a preference item the amount of appreciation in a charitable contribution of appreciated property. AAM has been working on repeal for all forms of appreciated property, citing the negative effect the 1986 tax code changes have had on gifts of objects and dollars to museums. The key elements of the repeal: It is for 1991 only; it involves only "tangible personal property"; and to qualify, contributions of such property must be made to organizations that will use the gift for the or-



LEFT: A cottage and lighthouse at the Museum of Coastal History, St. Simons Island, Ga.

OPPOSITE: A weathervane from the Montgomery Museum of Fine Arts, Montgomery, Ala.

ganization's tax-exempt purpose.

■ **Charitable Contributions Deduction.** Since the Tax Reform Act of 1986 and the elimination of the nonitemizers' charitable contribution deduction, efforts have been mounted to eliminate or severely constrain the deduction for itemizers. The battle over the 1990 budget reconciliation bill once again saw several such attempts. After much contact from museums and other not-for-profit organizations in their home states and districts, legislators approved the budget agreement, which contained a provision that—beginning with the 1991 tax year—would affect itemized deductions but with minimal effect on charitable contributions.

■ **Repatriation.** On the last day of its session, the 101st Congress passed H.R. 5237, the Native American Grave Protection and Repatriation Act, ending more than three years of hearings, debate, and deliberations on the difficult issue of repatriation of Native American materials from museums. In spring and summer 1990, AAM witnesses testified on earlier versions of the House and Senate bills, each of which set standards, conditions, and definitions under which human remains, funerary objects, sacred objects, and objects of cultural patrimony might be repatriated from federally funded museums and federal agencies. In hearings on each bill, AAM witnesses outlined significant problems that the bills would have imposed on museums.

In late September 1990, AAM leaders entered into discussion with Native American representatives to see if mutually acceptable accommodations in the House version of the bill could be made. Major improvements indeed were negotiated on issues critical to mu-

seums, and agreement was reached with the Indian leaders on revisions to the bill, which were incorporated into the final version adopted by the House.

Changes advocated by AAM include more clearly defined terms (such as "unassociated funerary objects" and "sacred objects"), and equalizing the burden of proof of ownership so that Indian claimants must first prove a museum does not have the right of possession of the material in question. These two improvements effectively help to reduce the number and type of objects that might be repatriated. Other improvements cover the nature of required inventory, the composition and duties of the review committee, protection against creating precedent internationally, access to the courts, and penalty procedures.

■ **Visual Artists Rights Act.** Congress approved the landmark Visual Artists Rights bill. The legislation protects visual artists and their artworks from intentional "distortion, mutilation, or other modification of that work which would be prejudicial to [the artist's] honor or reputation" and "destruction of a work of recognized stature, and any intentional or grossly negligent destruction of that work." The bill also provides the right of attribution and generally acknowledges visual artworks as intellectual as well as physical works of art.

Several key provisions were included in the bill at AAM's request, including the insertion of language exempting legitimate conservation practices from the moral rights sec-

tion and language that would not treat the "presentation, including lighting and placement" of a work as distortion, mutilation, or other modification.

■ **Volunteer Protection Legislation.**

Despite active advocacy by AAM (a charter member of the Coalition for Volunteer Protection) and many other nonprofit organizations, the volunteer protection legislation approved by the House in early fall was dropped during the House and Senate conference on the national services bills—H.R. 4430, the National Services Act in the House and S. 1430, the National and Community Services Act in the Senate.

PUBLICATIONS

AAM's award-winning bimonthly magazine, *Museum News*, and the monthly newsletter, *Aviso*, exist to keep the museum community up to date on important issues, developments, and trends in the field. During 1989-90, *Museum News* addressed such topics as strategies for collecting, exhibiting controversy, adaptive use of facilities, deaccessioning, and disaster preparedness. *Aviso* continued its usual coverage of news events, legislative concerns, and professional seminars and workshops. It also expanded its size to accommodate more news and job-placement listings.

AAM's Bookstore for Museum Professionals continues to upgrade the quality and quantity of titles being offered to members, bringing the total to more than 130. Most are books, but audiotapes and videotape training packages also are available. The bookstore inventory now includes titles on legal issues, ethics, governance, marketing, public relations, collections care, museum management, fund

raising, public programs and education, exhibit planning and design, personnel, volunteers, visitor studies, security, and facilities management. In Spring 1990, the bookstore began offering for sale two new books produced by AAM: *Of Mutual Respect and Other Things* (by Helmuth Naumer) and *Visiting History* (by Gerald George).

In addition, the annual Museum Publications Competition—which recognizes excellence in the graphic design of museum books, posters, newsletters, and other printed products—drew 1,700 entries in 1990, with 114 named as winners. The 114 were placed on display at the AAM Annual Meeting, and a catalogue of winning entries appeared in *Museum News*.

INTERNATIONAL PROGRAMS AND AAM/ICOM

A conservator from Los Angeles works with a conservator from Denmark on materials and methods of restoring paintings for a joint exhibit; a museum educator from Chicago exchanges suggestions for school outreach programs with a museum educator in São Paulo, Brazil. These and similar experiences are possible because of the International Partnerships Among Museums program, administered by AAM/ICOM. During the 1989-90 fiscal year, AAM/ICOM—the United States National Committee of the International Council of Museums (ICOM)—received funding for 25 such professional exchanges carried out between 1989 and 1991. With grants from the United States Information Agency, the Rockefeller Foundation, the Getty Grant Program, and the Trust for Mutual Understanding, the program is one of AAM/ICOM's most val-

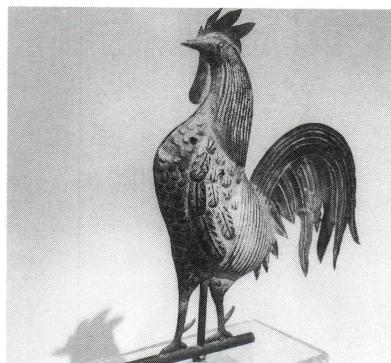
ued and visible accomplishments in the international arena.

But it is hardly the only accomplishment. During the fiscal year, AAM's international department also managed all AAM/ICOM activities, including membership recruitment, liaison with the ICOM secretariat in Paris, promotion of the ICOM Triennial meeting, and liaison for U.S. members of ICOM international committees. In addition, the department continued to contribute international news to *Aviso* and greeted the association's many international visitors who sought information about AAM and its activities.

DATA COLLECTION

1990 was the midpoint in AAM's Data Collection project. In what Deputy Executive Director for Programs and Policy Donald A. Moore called "the single most important new effort AAM has launched," 2,100 museums were surveyed to determine the details of their collections, attendance figures, educational programs, personnel, finances, and more. The result will be the first statistical compilation of vital facts about U.S. museums in a decade.

The survey's findings will be published



in several forms during 1991, and hard data from the collection effort will be made available for further research and analysis by interested parties.

The project has been guided by a National Data Collection Steering Committee headed by cochairs Michael Spock, vice president for public programs at the Field Museum of Natural History in Chicago, and Dan L. Monroe, president of the Oregon Art Institute in Portland.

AAM received financial support for the project from the National Endowment for the Arts, the National Endowment for the Humanities, the Institute of Museum Services, the Dillon Fund, the Dreyfus Foundation, the Rockefeller Foundation, the James G. Hanes Memorial Fund/Foundation, and the Philip Morris Companies.

Prospect Associates of Washington, D.C., did the polling and follow-up work for AAM. Although yearly updates of the full survey are not planned, AAM does intend to make data collection in some form a continuing activity of the association.

VENDOR-PROVIDED MEMBER BENEFITS

One of the most valued benefits of membership in AAM is the opportunity to take advantage of access to and discounts on various products and services. Chief among new vendor-provided benefits during the 1989-90 fiscal year were the AAM Communications Network, health and life insurance, and directors and officers liability insurance.

The AAM Communications Network involves a strategic partnership with Telecommunications Cooperative Network (TCN), a nonprofit cooperative established to help meet

A A M A D M I N I S T R A T I O N

the communications needs of nonprofit organizations. The program offers guaranteed least-cost long distance telephone service and, in addition, offers such computer-based communications applications as electronic bulletin boards, voice mail, and toll-free telephone numbers. As part of TCN's marketing plan, it is funding production of a quarterly newsletter on member benefits that is sent to all AAM members. The newsletter features the AAM Communications Network but also includes information about the many other benefits of AAM membership.

AAM's health and life insurance program, underwritten by Fidelity Security Life Insurance Co. and administered by Albert H. Wohlers and Co., offers benefits at competitive rates to AAM member institutions. The directors and officers liability insurance program, underwritten by the Chubb Group of Insurance Companies and administered by Huntington T. Block Insurance, offers museums legal protection from lawsuits against the corporation as well as their directors and board members.

Other improvements made during the fiscal year: Meridian One Corp. renamed its Member FAX Program to Member Communications Plus because of expanded services to members, including desktop copiers and plain paper for FAX machines; and AAM's *Official Museum Directory*, compiled by National Register Publishing Co. (a division of Macmillan), once again offered the most complete directory of museums in the U.S. During the 1989-90 fiscal year, the directory was offered to AAM members at a special 75th Anniversary Edition price.

RIGHT: Storing works of fine art at the San Diego Historical Society, San Diego, Calif.

Administrative services assist the association's smooth operation

■ *Accounting Services.* In addition to maintaining AAM's internal accounting, recordkeeping, and financial management functions, the accounting services department also maintains the financial records of AAM's 11 Standing Professional Committees (see page A.11).

■ *Administrative Services.* This department focuses on meeting all of the administrative needs of AAM, including the housing of AAM's national office.

■ *Membership.* The membership department handles not only the record-keeping to maintain AAM's 11,300 members—representing dues income of \$1.49 million, an all-time high—but also registration for the Annual Meeting.

■ *Management Information Systems.* This department logged several accomplishments during the fiscal year. A data base management system was designed to help consolidate and modernize AAM's accounting, membership, and bookstore operations and to enhance other AAM programs. A major system expansion was completed, including an upgrade of the association's minicomputer and the acquisition of additional terminals, department microcomputers, and printers. To support the growing word processing and data management needs of AAM, training also was provided to virtually all staff members.

■ *Public Relations.* Housed in the association's marketing and public relations department, this program produced press attention for the museum community during the Annual Meeting with newspaper and radio coverage in Chicago. In addition, the program redesigned its press kit and joined a national newswire to help keep AAM in the news.

■ *Development.* Established to ensure the continued support of AAM's institutional programs and services and to secure funding for new initiatives, the two-year-old development program steadily expanded its efforts to broaden AAM's base of financial support. In 1989-90, the program built upon its earlier successes, securing funding from public agencies, private foundations, corporations, and individuals to underwrite costs for the final development stages of MAP III, completion of AAM's Data Collection Project, and hosting a symposium at the annual meeting for Black and Hispanic museum professionals at the 1990 Annual Meeting. The program also obtained funding for Accreditation and the Technical Information Service.



*Museum professionals
provide continuing
advice and counsel*

In a variety of capacities, hundreds of individuals donate time each year to the betterment of the profession and the advancement of museums in general. These capacities include, among others, the following:

■ **Governance.** AAM is governed by an 80-member Council comprising 10 professionals who are the elected officers of the association and members of the Executive Committee; 15 councilors-at-large; 18 councilors from AAM's geographic regions; two councilors representing Canada and AAM/ICOM; the presidents of the six regional associations of museums; the chairs of AAM's 11 Standing Professional Committees; and executives representing AAM's 21 officially recognized affiliate organizations. The full Council meets twice a year, and the Executive Committee meets an additional two times a year. A full list of Council members for 1989-90 appears on pages A.14-A.16.

■ **Membership.** AAM members include 2,500 institutions of all sizes and specialties, 7,400 individual museum professionals, and 660 corporate members. Institutional members include art museums, history museums, natural history museums, science museums, youth museums, historic buildings and sites, science/technology centers, aquariums, zoos, botanical gardens, arboreta, and military and maritime museums. Individual members

include museum directors, curators, registrars, educators, exhibit designers, public relations officers, development officers, security managers, trustees, and volunteers. Corporate members include individual museum consultants as well as providers of commercial products and services to the museum community.

■ **Regions.** AAM's six regional groupings provide a broad base of support for the association's work. The presidents of the New England Museum Association, Mid-Atlantic Association of Museums, Southeastern Museums Conference, Midwest Museums Conference, Mountain-Plains Museums Association, and Western Museums Conference gather twice during the year to meet with AAM's president and executive director to exchange ideas and information. The regions also communicate among themselves and collaborate on common projects. Like AAM, the regional associations organize annual meetings to provide services to their members.

■ **Standing Professional Committees.** AAM's 11 Standing Professional Committees are essential to the fulfillment of the association's purposes. They include Curators, Development and Membership, Education, Exhibition (N.A.M.E.), Media and Technology, Public Relations and Marketing, Registrars, Security, Small Museums Administrators, Visitor Research and Evaluation, and the newest, Museum Professional Training. Like the regions, the committees plan and execute activities to inform and educate their members and the museum community in general. They also work extensively in shaping AAM's Annual Meeting.

■ **Administrative Committees.** These standing groups exist to offer ongoing

guidance to the association's efforts in the following areas: Annual Meeting Program, Archives and History, Development, Government Affairs, Honors, Insurance, Investments, Museum Assessment Program Advisory, Membership, and Nominating.

■ **Special Task Forces.** These groups include members from inside and outside the museum profession and are appointed as needs arise. In 1989-90, groups examined issues relating to constitution and bylaws, ethics, data collection, museum education, financial issues, governance, and museum studies.

■ **Accreditation Commission.** This group of seven senior members of the museum profession reviews every museum that applies for Accreditation; this makes the group one of the most concentrated, ongoing examples of volunteer service to AAM and the museum profession. The hallmark of Accreditation is peer review, and the commission—assisted by the 550-member Visiting Committee roster—is responsible for the program's success.

■ **Museum Assessment Programs Surveyors.** The demanding work required of peer reviewers who participate in the Museum Assessment Programs has provided more than 2,500 museums with assistance to improve their programs and services. Six hundred and sixty-nine of these museum professionals make up the active list of MAP surveyors.

■ **AAM/ICOM Board.** Composed of 15 representatives elected by AAM/ICOM members and five ex officio AAM officers, this body is responsible for advising and assisting the international activities of AAM. AAM/ICOM board members also serve on the selection committee for the International Partnerships Among Museums exchange program.

A M E R I C A N A S S O C I A T I O N o f M U S E U M S F I N A N C I A L S T A T E M E N T J U L Y 3 1,

B A L A N C E S H E E T

	<u>UNRESTRICTED</u>	<u>STANDING PROFESSIONAL</u>	<u>GRANTS AND</u>	<u>ENDOWMENT</u>	<u>TOTAL ALL FUNDS</u>	
		<u>COMMITTEES</u>	<u>CONTRACTS</u>		<u>1990</u>	<u>1989</u>
ASSETS						
Cash and Cash Equivalents	\$ 453,275	\$ -	\$ -	\$ -	\$ 453,275	\$ 687,299
Short-Term Investments	756,066	89,484	-	263,698	1,109,248	829,154
Accounts Receivable, net of allowance of \$10,000	154,219	-	-	-	154,219	162,681
Grants and Contracts Receivable	232	-	130,727	-	130,959	13,295
Accrued Interest Receivable	17,826	-	-	-	17,826	31,593
Inventories of Publications, net of obsolescence allowance of \$6,000	71,335	-	-	-	71,335	47,349
Prepaid Expenses and Deposits	68,376	-	-	-	68,376	82,308
Fixed Assets net	<u>328,617</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>328,617</u>	<u>147,830</u>
TOTAL ASSETS	<u>\$1,849,946</u>	<u>\$ 89,484</u>	<u>\$ 130,727</u>	<u>\$ 263,698</u>	<u>\$2,333,855</u>	<u>\$2,001,509</u>
LIABILITIES AND FUND BALANCES						
Accounts Payable	\$ 160,745	\$ -	\$ -	\$ -	\$ 160,745	\$ 151,668
Accrued Expenses	144,123	-	-	-	144,123	76,770
Deferred Revenue:						
Grants and Contracts	46,250	-	121,356	-	167,606	78,537
Membership Dues	902,150	-	-	-	902,150	840,822
Other	18,766	-	-	-	18,766	42,809
Due to/(from) other fund	(9,371)	-	9,371	-	-	-
Commitments and Contingencies	-	-	-	-	-	-
Fund Balances	<u>587,283</u>	<u>89,484</u>	<u>-</u>	<u>263,698</u>	<u>940,465</u>	<u>810,903</u>
TOTAL LIABILITIES AND FUND BALANCES	<u>\$1,849,946</u>	<u>\$ 89,484</u>	<u>\$ 130,727</u>	<u>\$ 263,698</u>	<u>\$2,333,855</u>	<u>\$2,001,509</u>

1990 (with comparative totals for 1989)

STATEMENT OF SUPPORT, REVENUE, EXPENSE, CAPITAL ADDITIONS, AND CHANGES IN FUND BALANCES

	<u>UNRESTRICTED</u>	<u>STANDING PROFESSIONAL COMMITTEES</u>	<u>GRANTS AND CONTRACTS</u>	<u>ENDOWMENT</u>	<u>TOTAL ALL FUNDS</u>	<u>1990</u>	<u>1989</u>
SUPPORT:							
Grants and Contracts	\$ 10,029	\$ -	\$ 386,941	\$ -	\$ 396,970	\$ 217,743	
Contributions	<u>115,817</u>	<u>31,210</u>	<u>-</u>	<u>-</u>	<u>147,027</u>	<u>122,338</u>	
TOTAL SUPPORT	125,846	31,210	386,941	-	543,997	340,081	
REVENUE:							
Dues	1,469,401	44,303	-	-	1,513,704	1,388,091	
Registration	502,895	7,080	-	-	509,975	368,265	
Sales	306,110	7,672	-	-	313,782	250,293	
Subscriptions	42,636	-	-	-	42,636	35,365	
Advertising	608,397	-	-	-	608,397	498,261	
Fees	740,262	2,750	-	-	743,012	713,812	
Interest Income	128,664	4,736	-	-	133,400	115,097	
Royalties	101,239	-	-	-	101,239	101,204	
Other	<u>127,266</u>	<u>10,728</u>	<u>4,199</u>	<u>-</u>	<u>142,193</u>	<u>160,982</u>	
TOTAL REVENUE	4,026,870	77,269	4,199	-	4,108,338	3,631,370	
TOTAL SUPPORT AND REVENUE	4,152,716	108,479	391,140	-	4,652,335	3,971,451	
EXPENSE:							
Institutional Services	447,086	-	21,877	-	468,963	428,007	
Government Affairs	260,321	-	-	-	260,321	207,649	
International Affairs	149,914	-	127,518	-	277,432	151,327	
Public Affairs	68,857	-	214,597	-	283,454	252,142	
Meetings and Continuing Education	589,303	-	21,180	-	610,483	531,338	
Publications	946,116	-	4,037	-	950,153	765,786	
Governance	95,504	-	-	-	95,504	62,272	
Constituent Services	8,620	74,040	-	-	82,660	52,537	
Administration and National Office	1,266,350	-	-	-	1,266,350	1,013,201	
Membership	153,942	-	-	-	153,942	155,234	
Development	<u>74,011</u>	<u>-</u>	<u>-</u>	<u>-</u>	<u>74,011</u>	<u>91,345</u>	
TOTAL EXPENSE	4,060,024	74,040	389,209	-	4,523,273	3,710,838	
EXCESS OF SUPPORT AND REVENUE OVER EXPENSE BEFORE CAPITAL ADDITIONS	92,692	34,439	1,931		129,062	260,613	
Capital Additions—Contrib. to endowment	-	-	-	500	500	-	
Fund Balance, beginning of year	492,644	55,061	-	263,198	810,903	550,290	
Transfers	<u>1,947</u>	<u>(16)</u>	<u>(1,931)</u>	<u>-</u>	<u>-</u>	<u>-</u>	
Fund Balance, end of year	<u>\$ 587,283</u>	<u>\$ 89,484</u>	<u>\$ -</u>	<u>\$ 263,698</u>	<u>\$ 940,465</u>	<u>\$ 810,903</u>	

AAM received an unqualified opinion of its 1990 fiscal year financial statements from the auditing firm of Grant Thornton. A copy of the complete audit report is available to members through the AAM National Office.

LIST of DONORS

The American Association of Museums extends special thanks to its 1989-90 contributors. Contributions from public and private sources make it possible for AAM to fulfill its mission and provide an array of low-cost services to the museum community. With generous gifts of support, AAM is able to sustain and enhance its institutional services and develop new programs.

AAM gratefully acknowledges the following contributors:

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This 'Keyguide' Brings Order to The Chaos of Information Sources

By Bryant F. Tolles Jr.

Keyguide to Information Sources in Museum Studies

Peter Woodhead and Geoffrey Stansfield, London and New York: Mansell Publishing Limited, 1989. 224 pp., hardbound. \$55

In their new international reference work discussing and citing information sources in museum studies, compilers Peter Woodhead and Geoffrey Stansfield of the University of Leicester have filled a great need. Prior to the publication of this thin but useful volume, there was nothing available in book form that provided a comprehensive and "integrated guide to the documentation, reference aids, and key organizational sources of information about museums and museum studies worldwide" (to quote from the book's preface).

As *Museum News* readers are well aware, the museum field has grown dramatically in recent years, with a corresponding proliferation of museum-related literature—much of which, in a bibliographical sense, is not well organized. In seeking to bring order and reason to information sources and hence resolve this problem, *Keyguide to Information Sources* achieves its primary objective well. Without qualification, it deserves a place in every institutional and personal museological collection.

The first of the three major parts of the book "provides an overview of museums and literature about them." Ambitious in scope and yet successful, Chapter 1 presents and contrasts definitions of the term "museum"; discusses briefly the origins and historical development of museums; focuses attention on museums in selected countries; offers perspectives on museum studies, its arrangement, and its relationship to other subject disciplines;

and examines international and national museum organizations and the museum profession.

The authors next comment on "the various channels of communication in museum studies, with notes on data about museums and on writing and publication" and also look at the repositories of literature (such as documentation centers, archives, and libraries), and the manner in which literature is organized in various countries. The third chapter identifies those bodies and publications that assist in tracing "particular organizations/individuals such as museums, museum collections and staff, university departments of museum studies, and current research."

This is followed by a comparison of the various ways of staying current with contemporary publications, developments, and events in the museum field and a review of the "forms of retrospective bibliography that exist to help the researcher who wants to trace older literature." In Chapter 6, primary literature is examined, first by type of publication—periodicals, theses, monographs—and then by subject field. This is followed by a discussion of audiovisual materials and trade supplies.

Each chapter contains editorial commentary about sources, cross-references to published works listed in Part II, and a concluding bibliography.

The second part of the book consists of a selective annotated bibliography of reference sources and is subdi-

vided according to specifically defined categories of materials. Headings include general bibliographic guides; bibliographies of museum studies literature; bibliographies of museum publications; annual bibliographies, abstracts, and indexes; periodical guides; periodical titles; guides to theses and dissertations; monographic works (grouped under manuals, museum context, collections management, museum management, and museum services); general directories for conferences, current research, grants, individuals, organizations, and training opportunities; directories of museums arranged by type and geography; and museological dictionaries.

The sensible organization of monographs is derived from a system developed by the University of Leicester's department of museum studies, one of the pioneering programs of its kind in the world. Information is included indicating the language and translation (where relevant) in which a particular periodical or book is published.

The final portion of *Keyguide to Information Sources* lists with ample annotation selected museum-related organizations of all types. It is subdivided into two categories—international organizations and organizations arranged alphabetically by country. The international section is broken down under subject headings for the International Council of Museums (ICOM), ICOM committees, ICOM regional coordinators, other organizations affiliated with ICOM, and organizations that are independent. Nationally focused organizations include committees and professional associations, government bodies, councils, congresses, institutions, and so on. An index for the entire work follows.

In sum, this volume should experi-

Bryant F. Tolles Jr., chair of AAM's Committee on Museum Professional Training, is director of the museum studies program at the University of Delaware.

ence wide application throughout the museum field, both in the U.S. and abroad. I hope that it also will serve as a model for a comparable reference work focusing solely on North American museums. The result would be a more in-depth and hence even more valuable treatment of the information source literature and organizational resources in the U.S. and Canada. □

The New Orleans Museum of Art: The First Seventy-Five Years

Prescott N. Dunbar, Baton Rouge, La.: Louisiana State University Press, 1990. 374 pp., hardbound. \$24.95

Narrative histories of U.S. museums, particularly those other than the giants of the East Coast and Midwest, are a welcome addition to the historiography of the museum field. If one assumes that institutions, like individuals, owe part of their identity to their birth and childhood experiences, then studies such as Dunbar's help to interpret more perceptively the current behavior of museums. S. Frederick Starr writes in the book's preface that "Dun-

bar's narrative is rich in the problems and conflicts inevitable in the formation of any American museum. Indeed, the New Orleans Museum of Art's history is a veritable textbook of how museums are created." It serves as a yardstick for other museums to measure their institutional history and evolution.

Looking at the Overlooked: Four Essays on Still Life Painting

Norman Bryson, Cambridge, Mass.: Harvard University Press, 1990. 192 pp., hardbound. \$25

Bryson trains the methodology of the so-called New Art History on the type of subject matter that, although ubiquitous, often receives short shrift and challenges interpretation beyond identifying the objects in the painting. The author argues that "the family resemblances between the different types of still life stem from their common portrayal of a level of material culture that retains its fundamental outlines through long spans of time and across the boundaries and divisions of national culture: the culture of domestic

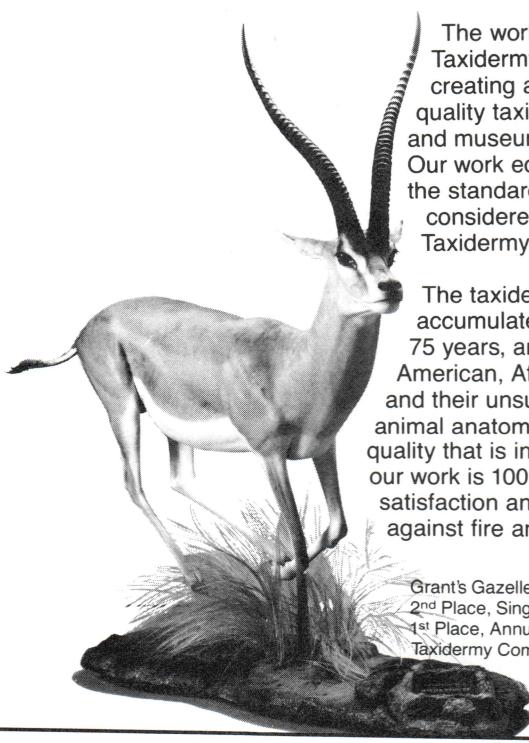
routine and of the rituals of hospitality." For museums acting as stewards of the visual record of what Bryson calls "low plane reality," his work provides a way to relate still life to the "higher" levels of discourse in the ambient culture in which the image is created.

Special Events: The Art and Science of Celebration

Joe Jeff Goldblatt, New York: Van Nostrand Reinhold, 1990. 386 pp., hardbound. \$38.95

Although museum special events rarely attain the magnitude and complexity of White House functions and Olympic ceremonies, the underlying principles and processes pertain across the spectrum of events. A "celebrations industry" exists catering to the varying demands of organizations and possessing imaginative ideas and contacts with individual experts. *Special Events* serves as a primer on the subject; it opens with the role of the special events planner, then proceeds to the components of special events and the wide range of functions planners produce with such apparent ease.

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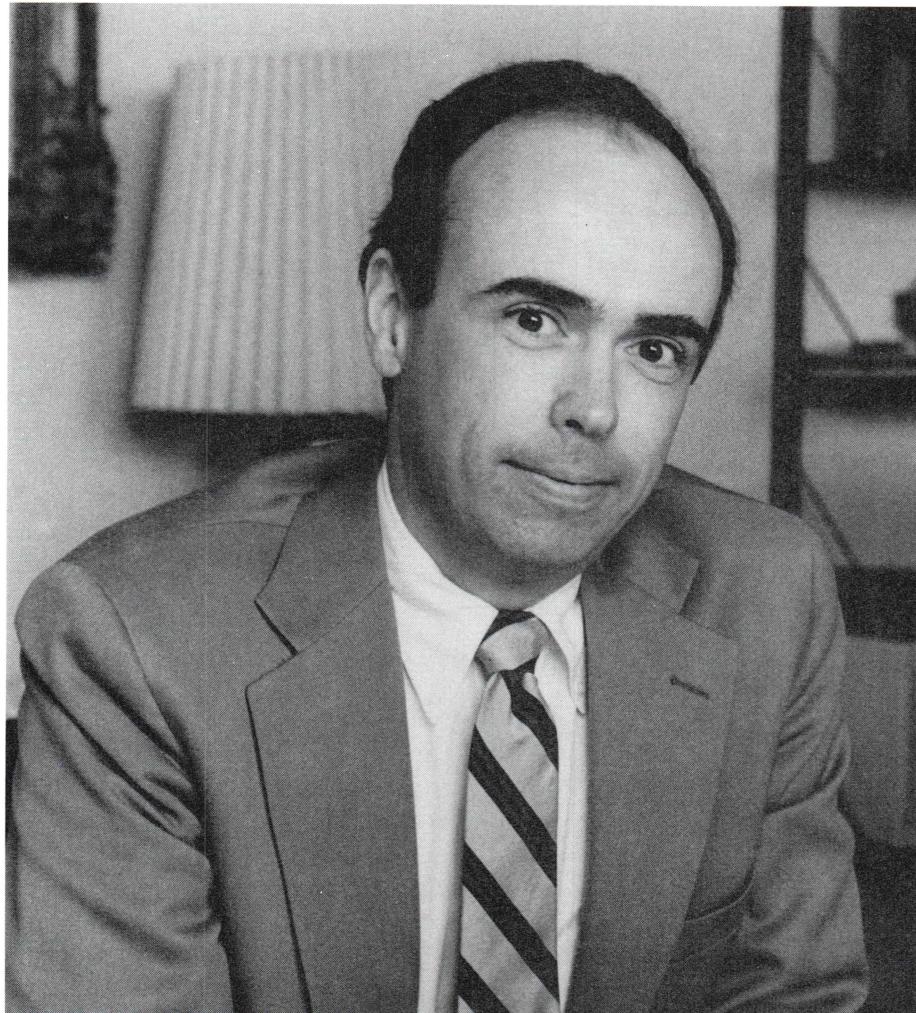
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Retooling for Tough Times Is Painful but Politic

By Thomas M. Costello



In tough times, cultural institutions must not only preserve resources but also focus attention on ensuring that every hour we are open to the public—whether it is seven hours a day seven days a week, or only several hours two days a week—is the most stimulating and attractive possible. I know, because in the past year, my Massachusetts institution has faced a series of economic challenges largely out of our direct control.

As president of the Springfield Library and Museums Association—an

unusual institution that includes the public library system, two art museums, a science museum, and a history museum and research center—I am proud of our staff and resentful of the forces threatening our good work.

Last October, in the third meeting

Thomas M. Costello is president of the Springfield (Massachusetts) Library and Museums Association.

on the same subject in 16 months, I presented the staff what I considered the likely impact of an upcoming referendum (Question 3 on the statewide election ballot) which called for a roll-back in Massachusetts taxes to fiscal year 1988 levels: our four museums would be open only on Saturday and Sunday afternoons; as many as five of six remaining library branches would close altogether; library purchases would be cut by at least another 30 percent; public services and educational programs would be sharply reduced; and as many as 54 positions would be cut from the remaining staff of 180. All of this because of an anticipated loss of at least \$1.4 million in revenue should Question 3 pass.

The staff already had endured two major reductions in public funding that forced us to cut more than 80 positions and reduce our public service hours by nearly 50 percent. Another round of cuts, if Question 3 passed, would be nothing short of devastating, lowering our operating budget from \$10.3 million to \$6.3 million in fewer than two years.

Staff members left the meeting more unified and resolved than ever to continue strong public service and to work as individuals against passage of Question 3—which, thank the voters, ultimately failed on November 6. Yet while the immediate threat has passed, current economic conditions will continue to batter Massachusetts and the Northeast.

What we are learning as we live and work through this experience—and what other institutions in other states might pay attention to—is the change in approach to setting priorities as we react to dramatically changed funding levels. Nonprofit or-

ganizations have been conditioned to plan in the context of growth and progress. Level funding means a delay, and a 10 percent reduction requires contingency planning. A difference in thinking is required for a 40 percent reduction in 18 months. A key element of the problem comes from how we react as managers to making recurring cuts.

When we think of budget cuts, we think defensively, pulling back as a means of protection as well as presentation. In this phase—beyond taking steps to cut budgets, identify positions to be vacated or eliminated, and complete lay-offs—we now are focusing our attention on the staff who remains and the work these good people do. We are trying to find a balance between the high volume of services and programs we provide and our dramatically reduced staff levels. Morale is a continuing challenge, with remaining staff members having to cope with the trauma of losing colleagues, having even more work to do than before, and facing the wrath of users angry at the loss of

services they have come to expect.

We must move beyond the defensive position into an aggressive re-thinking of how we engage our audiences with the resources we do have, rather than bemoan the loss. Our framework for action calls for sharply focusing our resources. To achieve this, we must reschedule all professional and support staff members to work when the museums are open and have the greatest visitation—including weekends. We expect this commitment to require substantial training or retraining, for only some of us are really oriented to direct involvement with visitors. We must do more listening to our audiences in both structured and informal ways.

The actions we are planning to take might seem obvious when looked at from the outside. Some observers might even say that they are long overdue. Yet our institutions have shown all the signs of success over the past several years—growing attendance, increases in contributed annual support and competitive grants, major capital improvements and additions to endowments, and elimina-

tion of a large accumulated deficit.

Ultimately, we must strike a balance between preservation of the institution and our true reason for being, which is to serve the people. We must listen to visitors and respond to them. As professionals, we want to maintain or improve our standards of operation and service; that demonstrates progress. But what our users want is something different: convenience, access, and someone to serve them.

Perhaps our professional standards have distanced us from the needs of our audiences. Our challenge now is to break through those restrictions, to return to delivery of services to people as the purpose for having our collections and facilities.

We need not lose sight of our mission and goals, especially if they are resilient enough to withstand downturns as well as periods of growth. But we must not forget that we are making this effort for people other than ourselves. The defeat of Question 3 has given us time to implement in a more thoughtful way the program we have shaped for our users. □

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Hindsight Confirms the Wisdom Of This 'Evolutionary' Theory

Museum News, September 1930

Common parlance often overlooks the specific meaning and implications of the term "evolution," but zoologist Frank Lutz, curator of insect life at New York's American Museum of Natural History, wielded the word with precision in a *Museum News* article of 60 years ago.

Lending credence to Neil Harris's characterization of the 1930s as an age of "authoritarian experimentalism" (see *Museum News*, September/October 1990), Lutz applies a number of scientific principles to the growth of museums. Lutz assumes that like other human institutions, natural history museums have evolved over time. He

uses a homey parallel to make his point: "Possibly the museum idea started with a small boy wandering on the shore and picking up pebbles brighter in color or more curiously shaped than the average. He enjoyed looking at these specimens himself, he enjoyed arousing the envy of his fellows by displaying his finds, and he may have even settled arguments by a certain use of the pebbles. At least there are indications in the activities of modern museums that such psychological traits were present in the ancestral line."

The next stage of museum development, according to Lutz's analogy, came

when "kings and others who could secured strange things from foreign lands and had them kept in storage for display to those whom they wished to impress. The stranger these things were and the more distant the land from which they came, the more highly were they prized. The tendency to go far afield is still to be found in many modern museums as an atavistic character. Like the human vermiform appendix, it probably does no harm unless it becomes chronically inflamed."

Inevitably, the boy's mother or the king's parliament asked the point of having all these things. In response, says Lutz, "Curators quickly answered

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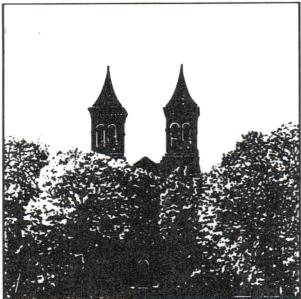
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that all of those specimens and many more were needed for study. This answer had a wonderful sound, particularly if they said 'research' instead of 'study,' and, since no one but the curators knew whether it was true or not, the curators had things their own way and the warehouses, called museums, grew larger and fuller of material in storage."

Museums grew so vast, in fact, that

*"What a splendid
institution it would be that
combines under one
management and on one
tract of land university,
museum, and gardens"*

the public in the form of taxes or by other means had to be persuaded to finance them. In return, Lutz continues, "It was only right that the general public should be permitted to see at least some of the specimens. Accordingly, museums arranged exhibition halls. Not all of the curators liked this exhibition work, and much of it was done very poorly. A part of the public was pleased, but in some way there arose the demand that they be told something about the specimens. When the museums began telling the public by labels and by lectures facts about the specimens, the museums became educational institutions."

Lutz then concludes, "What a splendid institution it would be that combines under one well-coordinated management and on one tract of land university, museum, and gardens—botanical gardens and real zoological gardens, not merely gardens of nothing but vertebrate zoology. Such institutions are clearly on the way. . . . where the search for and the diffusion of knowledge and philosophical interpretation will be all and in all. . . . Let us encourage independent museums to continue their progressive growth in education and research as well as in the accumulation not only of specimens but also of facts about the living things which specimens merely represent."—Donald Garfield

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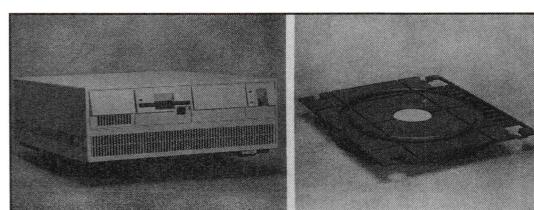
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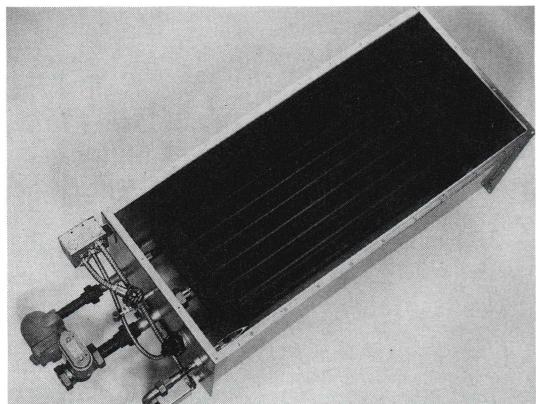
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PCs Pack as Much Computer Power as Most Museums Need

The old typewriter and "white out" just don't cut it anymore; your museum's finances have become too complicated for a ledger book and calculator; your collection has outgrown the card catalogue. All the signals are telling you it's time to buy a computer.

In years past, there were plenty of reasons for *not* buying one: They were too expensive; they were too complicated; they required a small army of systems analysts and technicians. But the advent of the inexpensive personal computer and its relatively easy-to-use software has placed automation well within the reach of most museums.

Personal computers—or PCs—are the most versatile on the market. They are small and relatively easy to use and yet pack as much computing power as most museums need. They can stand alone or be linked (networked) to other personal computers and to larger minicomputers and mainframes. This is a great advantage to small, growing museums: With homework and planning, it is easy to purchase one or two PCs and then add more as the need arises.

Because of the natural product shake-out that has occurred in the past few years, your choice of PCs will come down to two: the IBM-type, more accurately called an MS-DOS (for Microsoft Disk Operating System) machine, or an Apple Macintosh. Of the two, the DOS computer is by far the more popular, in part because of IBM's clout in the marketplace and because other companies are able to build "clones" of IBM's line of computers. (Apple keeps tight control over the basic Macintosh technology, so other companies cannot build Macintosh clones.) IBM PCs

and cheaper compatibles outsell the Macintosh by as much as nine to one.

The DOS computer really is a family of computers, based on several related, but increasingly powerful, microprocessors made by the Intel Corp. The least powerful—and least expensive—machines use the Intel 8088 chip; for simple word processing and a small data base, an 8088 machine probably is adequate, although some of the latest software really isn't suited for this computer.

More ambitious tasks, such as creating financial spreadsheets for your museum's budget or cataloguing a large collection, will likely require a more powerful machine. For many, a computer with an Intel 80286 chip will be suitable, although you probably should consider buying one with a "clock speed" of at least 12 megahertz (which gives the machine the ability to do calculations much faster).

Many personal computer experts now recommend bypassing the 286 machines altogether and purchasing more powerful machines with either the 80386 microprocessor or its slightly less expensive and powerful cousin, the 80386SX. The two 386 chips process data much more quickly than the 286; much of the new graphics-oriented software on the market is designed to operate most efficiently on computers with the 386 chips. These experts say the increased performance is well worth the extra cost, which might be as little as \$200.

The Apple Macintosh also constitutes a family of computers with increasingly powerful Motorola microprocessors that roughly parallel the Intel chips. What sets the Macintosh apart from its DOS competitors is its ease of use and ability to process and produce graphic images. Most DOS

personal computers still use a series of typed commands to organize and access files, and programs differ significantly from one another. The Mac, however, uses a standard interface, meaning that every software program—be it word processor, spreadsheet, or data base—looks and operates pretty much the same. Instead of memorizing commands, you need only learn how to use a "mouse," the little gadget that operates a pointer on the computer screen. Using the mouse and pointer, you select from screen "menus" and choose specific commands.

More software is available for DOS machines than for Macs, but most of the DOS software is much more difficult to learn and use than those written for the Macintosh. When considering what type of computer to purchase, you should figure in the cost and time for training.

DOS and Macintosh computers co-exist in office settings quite peacefully, so don't feel that you must purchase an IBM-type computer to put out your newsletter just because you are purchasing one for curators and the accounting staff.

If price is your paramount consideration—and in these days of meager resources, it might well be—the IBM-type machine still is the better deal, especially if you purchase an off brand or one from a mail-order firm. If your museum already owns several brand-name computers or has a long-term relationship with one of the bigger computer firms, it might pay to continue with that firm because of the support services they provide.

But if you are purchasing one or two stand-alone computers and you or another staff member are familiar with PCs, consider buying one of the

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many high-quality clones, such as Dell, Gateway 2000, AST, Zeos, and Northgate. Some of these are available by mail order, others in local computer stores. Byte for byte, they are better bargains than an IBM or Compaq; most offer one-year or two-year warranties, extensive technical support, and even on-site servicing.

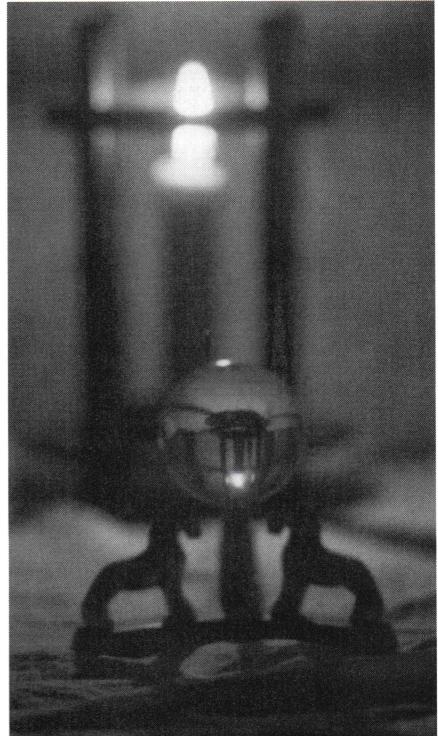
Prices range widely and depend on the computer's microprocessor, the amount of random access memory the computer's disk drives, and the type of monitor. A 286 16-megahertz machine with a monochrome monitor, 20-megabyte hard disk drive, a floppy disk drive, and one megabyte of random access memory will cost \$2,000 or less from a mail-order company. A comparable machine with the more powerful 80386 chip will cost approximately \$1,000 more.

Bowing to competition and trying to recover lost market share, Apple in October 1990 introduced three "aggressively priced" Macintosh models, beginning with the Mac Classic (which replaces the Macintosh Plus and SE) retailing for \$999 for a machine with a floppy disk drive and \$1,499 for one with a 40-megabyte hard disk, and two more powerful machines costing between \$2,500 and \$4,500. Macintosh models on the high end cost from \$6,000 to \$10,000.

Several computer companies, including Apple, offer discounts to nonprofit organizations, including museums. You might want to contact computer manufacturers about such discount programs before purchasing from a retailer or mail-order firm.

One thing that sets a personal computer apart from its bigger brothers, the minicomputer and mainframe, is that you don't have to be a professional computer expert to buy one. You will need, however, to familiarize yourself with the technology, perhaps by reading the popular computer magazines.

Talk to colleagues at museums that have installed PCs and ask them about their experiences. And look around your own staff. With personal computers now increasingly prevalent in the home, chances are you have several PC experts working in your office right now.—Evan Roth



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The Repatriation Law Ends One Journey—But Opens a New Road

By Geoffrey Platt Jr.

On November 16, 1990, President Bush signed into law H.R. 5237, the Native American Grave Protection and Repatriation Act, thus ending a long, difficult, and emotional four-year legislative journey for museums, Native Americans, the scientific community, and AAM. But enactment of the bill also marks an opening of another road—one that everyone involved hopes will lead to development of positive and long-lasting relationships between museums and Native American people.

The act sets standards, conditions, and definitions under which Native American human remains, funerary objects, sacred objects, and objects of cultural patrimony might be repatriated from federally funded museums and federal agencies, based on required inventories and/or summaries by the affected museums of their collections containing such material.

A guiding principle in crafting the final legislation was a desire to balance the need for respect of the human rights of Native Americans with the value of scientific study and public education—all within a complex legal framework.

AAM was deeply involved in the final legislative design. Previous versions of the bill had contained provision that, in detailed congressional testimony, AAM witnesses judged to be injurious to museums. Yet by late summer 1990, the pace of the bills' movement through Congress had accelerated.

In September, based on the need to assert strong national museum leadership on the complex issue of repatriation and the need to improve the proposed legislation, AAM President Ellsworth Brown and Vice President Dan Monroe (with the support of the

AAM executive committee) entered into discussions with Native American representatives to seek a compromise on H.R. 5237. Those discussions were successful and ultimately led to an agreement on revisions to the bill, which were incorporated into a substitute H.R. 5237 passed by the House on October 22, amended by the Senate on October 26. Final passage of the amended bill occurred in the House on October 27.

Changes negotiated by AAM that specifically address museum concerns include these: narrower definitions of key terms (such as "unassociated funerary objects" and "sacred objects"); a requirement that Indian claimants must prove a greater right of possession to cultural items covered in the bill; a simplified and less expensive inventory and notification requirement; an equal division of museum/scientific and Native American representatives on any review committee; revised duties and responsibilities for the committee; provisions protecting against establishment of precedent created by this legislation for other groups or foreign governments; provisions protecting museums in the event of multiple claimants; full access to the courts for final resolution of disputes; and replacement of the requirement that federal funds be withheld for noncompliance with a civil penalty procedure.

Reaching True Compromise

A Washington-based organization called the Advocacy Institute likes to promulgate what it calls "Ten Immutable Paradoxes of Public Interest

Lobbying." One is the following: "For public interest lobbies, inflexible righteousness may be blessed, but principled flexibility is the key." AAM leaders exercised the latter in its negotiations with Native American leaders. Reaching true compromise—in which each side has to give something to the other—always is difficult; deciding to attempt it and confront one's colleagues with that necessity, as happened at AAM, takes courage.

Dwight David Eisenhower once defined compromise as "all of the usable surface. The extremes, right or left, are in the gutters." The Native American Grave Protection and Repatriation Act presents such a surface, but we in the museum community would be kidding ourselves if we did not recognize that implementation will present difficulties for some museums.

AAM currently is in the process of establishing an on-going task force on relations between museums and Native Americans. This signals the organization's commitment to assisting museums not only with Public Law 101-601 (as H.R. 5237 became upon presidential signature), but with achieving its overarching purpose, as described on the Senate floor by one of its architects, Senator Daniel Inouye (D-HI): "to facilitate a more open and cooperative relationship between Native Americans and museums."

AAM's Government Affairs department already has begun working with AAM members to provide the information necessary to understand what the act will mean for museums. For answers (or to receive a copy of the law), please contact the Government Affairs department, AAM, 1225 Eye St. N.W., Suite 200, Washington, D.C. 20005; (202) 289-1818; FAX (202) 289-6578. We welcome your inquiries. □

Geoffrey Platt Jr. is AAM's director of government affairs.

You Agree: Museum 'Quagmires' Are a Reality

For museum directors, confronting unpleasant realities is indeed the order of the day, according to readers responding to our most recent *Your Vantage Point* question. We asked whether *Museum News* readers agree with Director Barry Dressel's assessment that many cultural institutions are "quagmires" of one type or another (see *Make the Right Move*, November/December 1990).

A Michigan director says simply, "The author is right about many major institutions." A historic site supervisor in North Dakota concurs: "I have observed museum management for nearly 30 years and believe the quag-

mire problem is bad and getting worse. In preparing for directorship interviews, I frequently have asked for the types of information recommended in the article, but I have found that institutions are not always cooperative. Museum ethics and proper preparation of personnel must become top priorities in overcoming this problem."

A New Hampshire director adds, "In my long experience, mostly with small to mid-sized history museums, I agree that directors cannot be all things to all people, especially on slender or nonexistent resources. One answer is to recruit board members

who care about and are educated in museology and related matters." And a Wisconsin director writes, "Having seen too many museums that fall into the quagmire categories described, I fully agree. Most of the time, the problem seems to lie with staff members who never have gone through a formal museum training program. On-the-job training is a poor substitute for a relevant degree."

From Pennsylvania, a director says, "The intensely personal level at which most museum management occurs—combined with an unusually high degree of public visibility—tends to magnify problems. Add the emotional



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ties of volunteers and board members and you have the perfect place for controversy."

An Illinois director writes, "If I had known 12 months ago what I learned from this article, I would have taken an entirely different approach to seizing control of my quagmire." A Texas registrar adds, "Shortly after completing my degree in museum studies, I accepted a quagmire job, and within nine months, both the director and I had resigned. Had we had this article, we might not have made the mistake of believing we could correct problems of long standing." And a Louisiana director sums, "I was naive and didn't see the seriousness of my quagmire until after taking the directorship. I have a gigantic ulcer brewing and wish I had read the article before job hunting."

Some *Museum News* readers offer words of hope along with their assessments. A Massachusetts director, for example, says, "Economics, people, personalities, and community forces shape the challenges of chief executives in any organization. Why should museums be any different? Sensitivity and diplomacy go a long way toward solving problems." From an Alabama director: "Every institution has the potential to be better. The challenge is to find the best way to convert unpleasant realities into assets." And another Alabama director adds, "I've been a beachmaster in four museums. Half the fun is making bricks out of mud and winding up with a viable institution."

A New York director cautions, "We must be careful not to unfairly guide museum professionals away from worthwhile challenges. A director should go into each new job with open eyes and an open mind." An Ohio exhibits designer adds, "We need to face reality and ask the hard questions *before* going into a new organization. Glossing over the problems will lead only to burnout and an exodus from the field."

Finally, this comment from Mississippi: "As a new director, I jumped into a quagmire with optimism and have not lost faith. Everyone has an opinion of what the museum should be—and I hear them all." □

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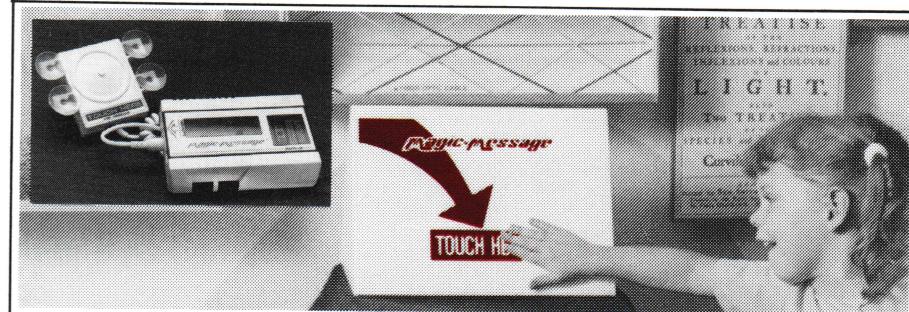
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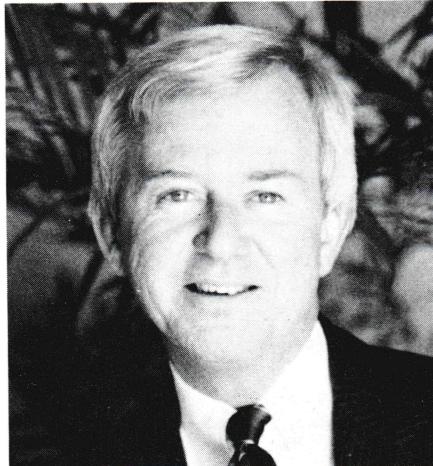
Public Service and Public Stewardship: Mutually Rewarding

By Edward H. Able Jr.

If the last installment of this column aired the delicate balance museums need to strike between public sensitivities and a mandate to educate, the general tone and insights of this issue of *Museum News* congeal around two responsibilities: our institutions' responsibility to accommodate the values of the descendants of the people who made many of the objects in our collections and the concurrent duty to act as stewards for subsequent generations of scholars and publics.

The recent passage by the U.S. Congress of major repatriation legislation represents a breakthrough that takes all the interested parties to the higher ground of actual face-to-face dialogue and negotiation. Already, many museums work closely with native groups not only to address religious and moral concerns but also to open up fruitful paths toward furthering knowledge about the meanings of the objects held by museums.

Although the new legislation is no magic wand capable of making all disagreements and conflicts disappear, it does set up a mechanism for cooperation that many AAM members already pursue. Details about how the



museum community ensured its voice was heard in the final deliberations—along with a discussion of what the legislation might mean for museums—will appear in a future issue of *Museum News*.

I also am proud to report that two other ongoing projects that have occupied the association and numerous individuals in the museum field—and,

Edward H. Able Jr. is executive director of the American Association of Museums.

like repatriation, are collaborative in nature—are close to becoming finalized and available to the community. At the November 1990 meeting of the AAM Council, the Task Force on Museum Education received positive encouragement in its crafting of a document that raises the issues and formulates a set of recommendations that will open a new era of concern for this vital institutional role.

Also guaranteed to have a major impact on the new decade is the AAM code of ethics. Drafted by a task force cochaired by former AAM presidents Robert Macdonald and Joel N. Bloom, the code has been the object of close scrutiny and has just completed a period of deliberation and comment by the field and members of the AAM Council.

These two documents, when finalized, will be benchmarks for museum activity in the coming generation, standards against which our actions will be measured.

The initiatives undertaken and the results accomplished in all three areas—repatriation, education, and ethics—should go far in convincing the public that service and stewardship can be mutually rewarding. □

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Design Distinction

Exhibit design experts gauge the issues and techniques that are coming to the fore in museum display

Automating Records

An art museum curator outlines the three phases of a collections automation project: design, conversion, and testing

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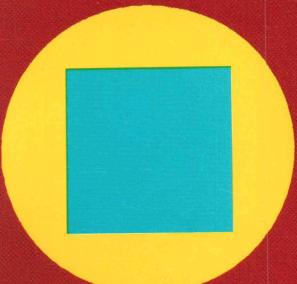
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